

# MODERN LANGUAGE NOTES.

Baltimore, February, 1896.

## THE THIRTEENTH ANNUAL CONVENTION OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA.

THE thirteenth annual meeting of the Modern Language Association of America was held at Yale University, New Haven, Connecticut, on Thursday, Friday, and Saturday, December 26, 27, and 28, 1895. The time was felt to be somewhat unfavorable, since Christmas fell in the middle of the week, for this made it inconvenient to those at a distance wishing either to come at all or to be present promptly on the opening day. It was a happy choice, therefore, that the place of meeting was New Haven, located centrally, for the largest portion of membership in the New England and Middle States. From this point of view the attendance was both large and representative.

The Association was called to order at 10 A. M., Thursday, in Osborn Hall. After the reading of the reports of the Secretary and the Treasurer, and the announcement of committees, the most important business of the meeting came up in the nature of a communication from Mr. H. Schmidt-Wartenberg of Chicago, the Secretary of the newly formed Central Modern Language Conference. In this letter were proposed two plans of co-operation and union; and the matter was referred to Mr. Kittredge (Harvard), Mr. Bright (Johns Hopkins) and Mr. Hart (Cornell) as committee to report thereon. This report was brought in by Mr. Kittredge on Friday afternoon and unanimously adopted. It provided that the Secretary send the communication to the Central Mod. Lang. Conference, and that the committee, with the addition of Mr. Tolman (Chicago), be empowered to act upon the conclusions reached. Four propositions were involved: 1. That the Central Mod. Lang. Conference be a branch of the Modern Language Association of America, all members of the former being *ipso facto* members of the latter. 2. That the fees be paid to one Treasurer, and that the Treasurer of the

Central Conference have authority to draw for necessary expenses. 3. That the Central Conference elect its own officers. 4. That the publications be edited, as hitherto, under the supervision of an editorial committee of which the Secretary of the Central Conference shall be one.

The social features of this meeting was one of its most delightful marks. In contrast with the meeting held the year before, when the hotels were in one part of the city and the University buildings in quite another, and one indulged in magnificent distances, everything in New Haven was centred about one spot—the green or common, distinguished by its rows of stately elms and its three churches, standing side by side. Every one, therefore, wherever his hotel or domicile, touched elbows constantly with all the others. Those present did not simply meet; they remained together for two or three days in closest intercourse, catching from the physical surroundings even, as well as from the atmosphere everywhere pervading, something of the genial and cordial Yale spirit. The place of constant rendezvous for the gentlemen of the Association was the Graduates Club House, the central point whither all the streams of social intercourse converged, and whence the seemingly inexhaustible stores of a most generous hospitality were ever dispensed. For the ladies' welfare there was a reception home, furnished with no less warm heartiness by the woman members of the Modern Language Club of Yale. Besides all this, many of the hospitable private homes of the city were opened to many of the visitors, and on Friday evening President and Mrs. Dwight extended their doors wide for all the attending members, with many invited guests.

The address of the President of the Association was assigned for Thursday evening. The President's address, possibly, may be considered as one of the permanent features of each meeting, so long as the present plan obtains of having a new presiding officer for each year. The President for this year feeling that he represented the English division of the Association, selected his subject with a

view to practical considerations and a criticism, in part, of existing conditions.

President Timothy Dwight of Yale University was first introduced, who extended a hearty welcome to the Association on behalf of Yale University to its buildings and grounds. He expressed gratification that the Association had honored Yale with its presence and was glad that so many were present. It was a pleasure to state that Yale was giving more attention to the English science than ever before, and he congratulated all that the English studies were taking a place that a generation ago did not know. He trusted that this meeting would strengthen the enthusiasm of all in attendance, and that the results would be in furtherance of English studies everywhere in this country.

Mr. Thomas R. Lounsbury next welcomed the Association on behalf of the Modern Language Club of Yale. What more striking example of the complete change that had occurred could be presented? Thirty years ago such an assemblage would have been impossible, and forty years ago it would have been difficult to persuade any one that it could ever be possible. It is difficult for the younger generation to know the obstacles that were in the way. There had been a petty smuggling trade in modern languages going on, which was winked at by the custom-house officials, so long as it was not too active. But the only linguistic wares that passed unchallenged in the ports of the collegiate degree were Latin and Greek. The speaker affirmed that the study of English is not only a revolution—the simple fact is that it has been created. In his own college course he never once heard the name of a single English author. The only book he had studied under the Professor of English Literature was Demosthenes on the Crown, in the original Greek. The modern languages to-day occupy their proper place in the curriculum not in derogation of other studies, but as contributing to the general good; and much of this was due to the men now present. With hearty congratulations on what the Association had done in the past and what it promised for the present, he yielded to one of the oldest of these pioneers from one of the youngest of the institutions, who,

he understood, was to stretch forth the chastening rod over all.

The President of the Association, Mr. James Morgan Hart of Cornell, then delivered his address on "English as a Living Language." The prophet Joel had declared: "Your old men shall dream dreams, your young men shall see visions." The present season was favorable, and he wished to unroll a vision to sympathetic gaze,—not one of text-book and ritual, but a vision of every-day homespun. 'English is a Living Language,' the professors, and the newspaper editors say. What is a living language? Certainly, not one that lives upon the past. English is our living language, but how and why do we use it? as masters at will, or because we have no other medium of possible expression? We are connected with schools and colleges, and every one of these has its official catalogue. Is the tone of these falling off? Do we say our say in clear idiomatic English, or does it bear the earmarks of haste and crudity?

Our college life of to-day has been made far more attractive by its undergraduate work, its fraternities, and its classes; but does the end of the century express itself better than in the sixties? The speaker believed that the general average had fallen off in thirty years. He had two grounds for thinking so; the one, general, and the other, personal. First, there were the Harvard reports. Our oldest and largest seat of learning, and the one most closely related to American letters, had to say that a large percentage of its students are ignorant of English. Would the Harvard of the sixties have had to do that? Second, there were personal reasons. He had been instructor in French and German for a short time at Cornell; returning after eighteen years he had noted differences. They now rejected students at Cornell notably deficient; but what a struggle it had cost to make the reform! Cornell had more than six instructors in English and payed them several thousand dollars a year to do what can be done, and ought to be done, elsewhere in the schools; the system was wasteful in the extreme.

Looking next at the schools, were professors ever satisfied with their preparatory students? The English question is wide, more compli-

cated and more subtle than that in Latin or in Mathematics. Clear formulation in Latin is possible; but no such formulation can be made in English. The professors in the colleges have no uniform standards of preparation, and they have none at all in the schools. Instances were furnished by the speaker indicating the demoralizing attitude of many of the schools. No candidate deficient in English should enter any department; the true principle is to make English a part of every study and let it dominate all.

A poor writer is a poor thinker and to make a matter intelligible is a part of the knowledge of any subject. We have to admit frankly that we are all hampered by the constant necessity of deciphering hieroglyphics; that the medium of communication is deficient; and this defect in English vitiates knowledge in every department, and defeats the ideals in culture towards which we are striving. The school ought to give this knowledge of English, not because it is needed in college, but because it is needed whether one go to college or not. 'Sacred to English' should stand over the door of every department.

Why should English thus dominate all others? Why should it have the veto power? The answer is a seeming paradox: because English is not a study, but an act of acquisition, slow and not easy of attainment. The sense-power of most persons is obtuse. This obtuseness is Anglo-American, generally, but it is essentially American; there is an impatience at etiquette and at all form, and one personally resents correction as one would a slur.

This is a manly age, and it is almost treason to utter the sentiment in the very citadel of athletics: but this fever for athletics is hard for the speaker to understand. He hazarded the prophecy that the twentieth century would be with him and not with the present ideals. The athletic field was furnishing the occasion for slang and tended to blunt the sense of delicacy.

The report of the Committee of Ten had not been overlooked. The results were a long, a very long, step towards the goal, but they were not final. This report suggests uniformity of requirements, but it does not pre-

clude 'cram,' and it does not prescribe method. In one reply from a well-known city school he found that teacher and pupils had to rush through all ten books of the course in one year. If this perversity was in the city, what of the back districts? Some of the selections on the committee's list were to be criticised; there were De Quincey's *Flight of a Tartar Tribe* and Burke's *Speech on Conciliation with America*. De Quincey is generally too highly cultivated an author for this purpose; but if he be chosen, why not take his auto-biographical pieces or something more typical? *The Tartar Tribe* is not historic and has no peculiar humor. Burke is altogether too abstruse, except, perhaps, with a class of college men. Some would say they wished to make English difficult; but why should it be made difficult when it is no 'mystery,' as other studies are, but an art, and a gift? The task set is to attain to suitable expression, and for this purpose the value of a course in argumentative writing is very doubtful.

Thus far were perhaps nightmares; and now appeared a rose-colored vision. The speaker then outlined the course for preparation which he would recommend; and in his suggestions he wished to acknowledge that he had borrowed more than one idea from the city of Brooklyn, and the system now in operation under Mr. Maxwell, the Superintendent of Schools.

Upon the conclusion of the President's address, the Association was tendered a reception by the Board of Governors and members of the Graduates Club; and again, on the following evening, after other engagements had been fulfilled, yet another informal reception was held, and open house maintained for all visitors.

The programme for the meeting was unusually wide in character and extent, embracing not only a large number of papers, indeed, perhaps too large for the limited time, but presenting an unusual degree of diversity in manner and method. Two marked features of the English work was the presentation of four papers on Chaucer, and of a much larger proportion, than in other years, of questions connected with the study of literature. The interest in Chaucer was unquestionably a

tribute to the work and presence of Professor Lounsbury and to the attraction of the poet's personality, growing more and more strong, as the century draws to a close and brings the five hundredth anniversary of his death. The character of many of the literary papers, too, showed that there were fewer of the sort which treated of literature in formal, and even commonplace, language, on subjects naturally fit for inspiration; and that there was more hope for the literary work of the American university professor in the flavor and spirit caught from more than one of these papers.

The motion for the limitation in time which was made by Mr. J. B. Henneman (University of Tennessee) that papers should not exceed twenty minutes nor individual discussions five, was a necessity in the case and proved just to the largest number, though it worked to the detriment of a few papers where the final results could not be clearly reached.

For purposes of lucidity, in order better to indicate the scope and nature of the papers read, they are treated not in the order of the sessions, but divided, according to their natural subject-matter, under three heads:

- I. Romance languages, philology and literature.
- II. German-philology and literature.
- III. English, a. Phonetics and philology.  
b. Chaucer.  
c. General literature.

#### I. Romance Languages.

The first paper of the first morning session was read by Mr. P. B. Marcou (Harvard) on "The origin of the rule forbidding hiatus in French verse." He found this in the peculiar nature of the principles of accentuation in the French language and seemed to restrict the use of hiatus to certain modern learned words. Mr. E. S. Sheldon (Harvard) wished to accord more liberty to its occurrence.

In a paper on "The etymology of Provençal *estra* and Old French *estre*," Mr. H. R. Lang (Yale) sought to clear up the history of certain words of which no satisfactory explanation had hitherto been given; there were certain confusions from different words having assumed the same form, yet with a difference of meaning. Mr. H. A. Todd (Columbia), while finding it impossible not to agree with the

general conclusions, expressed a caution in not considering semasiology as yet worthy of the name of a science.

The paper on "The *chansons* of La Chièvre, French poet of the twelfth century," by Mr. A. B. Simonds (Columbia) was omitted in the absence of the writer.

Belonging rather to the sphere of literary history and interpretation were the three remaining papers on Romance subjects. The first of these was by Mr. L. O. Kuhns (Wesleyan) on the "Treatment of Nature in the *Divine Comedy*." This he limited to the consideration of certain physical characteristics of Dante's landscape, particularly those of the sea. Mountain beauty had been revealed by Rousseau and was a modern discovery.

The second paper was by Miss M. A. Scott (Baltimore) on "The Italian Novella." The purpose was to take some of these story books down from their shelves, and dust them, see what the *Novella* is like, how its character changed, and indicate the extent to which fully one-half of the plays in the Elizabethan drama are indebted thereto for their sources. The narrative and dramatic elements were distinguished; love and jealousy were the two main subjects treated; the feeling for nature was very striking—there were flowers and grass and birds, and there was always plenty of sunshine; and of 'moonshine' too. The *novella* was the literary form in which the genius of the Italian Renaissance had best expressed itself. Its spirit had usually been called 'pagan,' but the 'humanists' had never been fair to the 'pagans.'

The third paper was that of Mr. B. W. Wells (Sewanee, Tenn.). Reference had already been made to Rousseau and Romanticism by other speakers, and the object of this paper was to show how and why literary 'cosmopolitanism' began in France, and what part two important figures played in the evolution—with apologies to the paper of Mr. Marsh (Harvard) for the use of the word 'evolution.' The qualities of Richardson's style were set forth, among other things it being said that 'he accumulated huge masses of the insignificant; and the ground for his popularity was sought, not in the fact that he was first and greatest, but that he was the most "cosmopolitan." It

was not long before Richardson's *Clarissa* was eclipsed by Rousseau's *La Nouvelle Héloïse*, 'the Midsummer Night's Dream of a private tutor.' Rousseau reaped the first fruits of 'cosmopolitanism' and became the herald of romanticism in France. Certain points in the paper were discussed by Mr. A. Cohn (Columbia) and Mr. H. Wood (Johns Hopkins). Mr. Cohn referred to Erich Schmidt's monograph on *Richardson, Rousseau, and Goethe*, and then desired light on the astounding popularity of *Clarissa*. He was one of the men who had tried to read *Clarissa*. Missionary work was hard to estimate, but he believed that not only *Clarissa*, but also the *Héloïse* was a work of the past. An impression was produced and it lasted until after 1830. Mr. Wood called attention to a comparative illustration in a reference to 'Grandison' in German literature; he considered Romanticism a sickness, and this illustration was an example of very quick and sudden contagion.

Two other papers were announced by title only: "A phonetic transcription of a Louisiana folk-lore tale" by Mr. A. Fortier (Tulane), and "Some unpublished poems of Fernan Perez de Guzman" by Mr. H. A. Rennert (Univ. Penn.).

While the papers on Romance topics were not so numerous as those in German and in English, yet almost each one was followed by an interesting discussion, such as but relatively few of the entire number of papers could receive, owing to the very perceptible feeling of constant pressure for time.

## II. German.

To what extent is it possible to recast in a higher mood the early legends of the German race, was asked by Mr. G. Gruener (Yale) in a paper on "The *Nibelungenlied* and *sage* in modern poetry." Each of the four modern versions was discussed, but despite certain excellencies in every case, the subject was still waiting for the coming of the poet to give it final form. There were inherent difficulties involved: the necessity of transforming naïve séiments and characters into complex; the delineation of Siegfried's character; and the proper condensation of the epic elements. These difficulties were, however, not insur-

mountable, but there seemed to be connected with the subject a lack of imagination and of poetic invention. It were best, therefore, to let the matter rest and not have still another unsuccessful attempt to catalogue. No really great poet had yet been attracted by the subject; and even could there be another Shakespeare he would seek out other material.

Mr. H. S. White (Cornell) presented anew the evidence as to "The home of Walther von der Vogelweide." The details of his life were given so far as known, the various references in his works and other testimony extant were considered, and the nature and value of the speculation rife concerning the poet and his birthplace. Walther is the property of the entire German race; many lands and cities claim him; two monuments have been erected to his memory in different spots, and he is a good reminder how intellectual life is not without national recognition.

"Hübsche Historie von einem Ritter wie er büsset: a manuscript of the fifteenth century," was the subject of a paper by Mr. F. G. G. Schmidt (Johns Hopkins).

Three papers were presented on Goethe, corresponding somewhat with the multiplicity of Chaucer subjects in English. The first, by Mr. R. N. Corwin (Yale), treated "Goethe's attitude toward contemporary politics." It was contended that the unfavorable criticisms made on Goethe's political practice and creed were unfounded. His attitude during the revolution, the wars of liberation, and the movements for constitutional reform would compare favorably with that of the other great literary men; and if we do not apply latter-day standards, his positions are entirely consistent with patriotism.

The second among the number was a paper "Ueber Goethe's Sonette," contributed by Professor J. Schipper of the University of Vienna, and forwarded to the Secretary of the Association to be read. Owing to the late hour, Mr. J. W. Bright (Johns Hopkins) read the paper by title merely, commenting on the interest of the points discussed, and spoke of the honor to the Association in this recognition by Professor Schipper.

A third paper on Goethe, announced on the programme, was "Goethe's *Faust* and *ein*

*Christlich Meynender*, by Mr. G. M. Wahl (Williams).

The period of Romanticism claimed as large a share of the attention of the German students as those in Romance letters. Two papers were closely connected with this discussion; the one with the anticipation of the movement in the *Sturm und Drang* feeling, the other coming nearer to the close of the Romantic manifestations in Germany. In a paper on "The sources of the dramaturgical ideas of Lenz," Mr. Max Winkler (University of Michigan) considered Lenz as the type of the 'storm and stress' poet, who had proceeded from Diderot's and Rousseau's influence in France. The further influences of Shakespeare, Richardson, and Edward Young upon the storm and stress movement were set forth, and the ideas of the drama and of nature consequent thereupon. The example of Shakespeare was accepted as the right of genius to follow its own instincts, yet in doing so as following unconsciously fundamental laws which are necessary for the production of the drama. Lenz's *Hofmeister* was taken as a type in studying his method of treatment. The whole of the 'storm and stress' language was artificial and unnatural, being a conscious effort to realize its ideals. In discussing one point suggested; namely, 'Shakespeare's influence on the continent,' Mr. A. Cohn (Columbia) maintained that Voltaire's purpose was not to ridicule Shakespeare, but to make him known to a nation who did not know him; to declare virtually, that in spite of Shakespeare's bad taste he was yet a man of genius. The honesty of Voltaire's purpose is seen in his admirable prose translations and this attitude did not change during his life.

The paper of Mr. Kuno Francke (Harvard) on "The place of Schleiermacher and Fichte in the development of German Romanticism" was another chapter of a comprehensive treatment of the subject, begun in his published paper "The social aspect of early German Romanticism."

As a contribution to the history of the influence of German literature upon English and American thought and life, the paper by Mr. J. T. Hatfield (Northwestern University) on "John Wesley's translations (versions) of

German hymns" was fruitful in suggestion. The relation of certain of Wesley's hymns to their German originals was discussed, and different renderings of the same hymn or stanza indicated, showing the changes made, both good and bad, and giving an intimation of the indebtedness of the current hymnologies to German sources.

Two other papers brought Germany into still closer connection with things American. Mr. M. D. Learned (University of Pennsylvania) reviewed "A *Wilhelm Tell* ballad in America." At the time of the American Revolution, the story of Tell was repeated and circulated by the Swiss and German immigrants in Pennsylvania interested in the American struggle, naturally with modifications and variations introduced for political effect and to suit the American point of view. Within the period of the revolution there was a great activity in the history of the Tell saga and ballad on the continent, and in 1768 there appeared in Philadelphia what purported to be an accurate reprint of the Swiss copy. This version of the ballad was read, and by means of the variants and repetitions it was sought to determine the relations to the versions of the saga extant in Europe.

Mr. T. S. Baker (Johns Hopkins) presented, in a paper on "'Das junge Deutschland' in America," a further investigation in the same spirit. It treated of the 'Young Germany' movement which began in America in 1818, and which was social and political in its aims rather than literary—the endeavors, in a revolutionary tendency, of a younger civilization to cope with an older and to affect, from America, the politics and destinies of Europe.

Some papers, philological in import, were reported to the meeting by mere reading of the title: "The relations of Wulfila's alphabet to the Gothic Futhork," By Mr. G. A. Hench (University of Michigan); "Conjectural restoration of the so-called *Carmen Gothicum*," by Mr. A. Gudeman (University Penn.); and "W in Old Norse," by Mr. P. Groth (Brooklyn).

### III. English.

That a larger number of the papers presented would naturally be on English subjects might be anticipated from the great revival of interest of late years in the mother tongue and

its dialects and its literature. But the noteworthy feature of this meeting was the comparative absence of papers along philological lines in English, and the marked predilection for topics connected with literary study and literary art and influence.

On the dialectal side of the language, Mr. C. H. Grandgent (Boston) read a paper on "*Wärmpth*: a study of the development and the disappearance of a stop between nasal and spirant in American English." The discussion was presented with the clearness and lucidity with which Mr. Grandgent is accustomed to deal with topics in phonetics. Unstudied speech shows abundant examples of the omission of stop sounds; namely, *ole man*; *las' night*; *mus' go*; *don' know*; *pun'kin*. Likewise there exist general confusion between forms like *mark* and *marked*; *talk* and *talked*; *sects* and *sex*. Statistical tables were given based upon answers to a printed circular received from one hundred and forty correspondents in different sections of the United States. The examples treated, illustrating the insertion or loss of a stop between nasal and spirant, were words like *bumptious*, *something*, *finds*, *sends*, *bench*, *inch*, *century*, etc.

Another paper treating certain uses of language was that of Mr. A. Ingraham (New Bedford) on "Overlapping and multiple indications."

Here, too, may be classified a paper by Miss M. A. Harris (Yale) on the "Origin and nature of language rhythm," substituted for the one announced on the programme, "Love in the poetic writings of the Elizabethan period and of the nineteenth century: a comparative study." The abstruse relations of rhythm were first considered and then certain physical relations of rhythm in language. The writer believed there were larger measures of unexplored rhythm, not only reasonable, but inevitable; that the glory of poetry was past, and that prose would give the highest enjoyment in obedience to laws which we may feel, but do not as yet understand; for we cannot even guess the future and higher laws to be revealed to keener minds than ours.

In the Old English (Anglo-Saxon) period there was no paper presented and but one announced by title: "Notes on the use of

cases after certain prepositions in Anglo-Saxon (*Ælfred, Ælfric, and the Chronicle*)," by Mr. H. M. Belden (University of Missouri).

Likewise, there was but one paper on the Middle-English period, if we except those on Chaucer. This was "*The Seige of Troy*, a Middle English romance," by Mr. C. H. A. Wager (Centre College). A sketch of the history of the *Troy* legend was outlined, and its popularity in medieval literature stressed, as the theme for numerous romances and dramas from the seventh to the sixteenth century.

The marked interest which the Chaucer discussions aroused has been commented upon above. The first of these papers was that of Mr. J. M. Manly (Brown) on "Marco Polo and the *Squier's Tale*." The speaker desired to shed darkness rather than light upon the subject. The many confusions existing between Marco Polo and Chaucer's account were indicated, exception was taken to one or two of Professor Skeat's notes, and the conclusion reached that Chaucer could not have used Marco Polo, but that the confusions present in Chaucer's version were due to confusions existing in the originals employed by him—whatever these were.

The second Chaucer topic was "Chaucer's development in rime-technique" by Mr. George Hempl (University of Michigan); and was presented with remarkable clearness and force. Taking as test certain impure and certain cheap rimes, just wherein the art of the poet would be apt to improve, the ratio of the advance was given. In every case the *Duchesse* gave the largest number of such cheap rimes and *Troilus and Criseyde* the smallest. Where they occur most frequently in *Tr. and Cr.* it is in the inferior part where the moral dissertation is thrown in. Each of the *Canterbury Tales* is to be taken separately in ascertaining the figures, and where there is evidently no unity of production in a poem, even further divisions are to be made. This method of treatment showed one surprising difference from a commonly accepted theory. Ten Brink's *Studien* maintains that the story of *Palamon and Arcite* was first written in seven-line stanzas, and afterwards changed to the couplet in the later form. Apart from the improbability of turning more than two thou-

sand lines from stanzaic into couplet form, the belief was expressed that this was a myth. *Palamon and Arcite* was in the same form originally as the *Knight's Tale*; but there is difference in workmanship perceptible; and in the cases of the most important differences between this *Tale* and Boccaccio's story, the workmanship of the revision is clearly superior. We have then before us an interesting instance of Chaucer's revising work in a large portion of the poem. This argument carries with it as a consequence that the heroic couplet was used by Chaucer early in life, and Professor Skeat's dictum as to the period based upon the use of the seven-lined stanza and the couplet is consequently weak.

Very similar in purpose, though somewhat different in method, was the paper on "Some features of Chaucer's verse" by Mr. M. W. Easton (University of Pennsylvania). In the absence of the writer the paper was read by Mr. Homer Smith (University of Pennsylvania). The leading 'features' discussed were the trochaic short lines, changes of accent, syllable stress, logical stress, cæsura, and hiatus. While the order of intermediate works varied according to the test employed, as in Professor Hempl's paper, the *Duchesse* and *Troilus and Criseyde* represented the two extremes of art.

The remaining Chaucer topic was a study of the poet's art from a different point of view, that of literary construction, and took as its basis the work which had been declared above, upon empiric grounds, as Chaucer's artistic masterpiece. The subject of the paper was: "*Troilus and Criseyde*: a study of Chaucer's method of narrative construction," by Mr. T. R. Price (Columbia).

The poem contains a definite dramatic problem, and a definite dramatic solution, all bound together in dramatic unity. It is an illustration of the evolution of narrative form into the dramatic, and so it touches hand with our own time in drama and romance. There is the same psychological study of human character; the same grouping and sequence; the same mastery of constructive methods. This constitutes its discovery of principles of literary art which in romance and drama form the special glory of our nineteenth century. The passage on predestination is a blot, but

it shows Chaucer's conceptions on a question of human life. So in this story of human fate, the end is to be calculated from the beginning, and Chaucer thus again lays down the modern ideas of constructive art. The three chief male figures serve only for the elaborate portraiture of Criseyde. She becomes the chief character, binding all parts into a dramatic unity of action: the story really portrays a woman's fickleness in love.

Coming to the later period in English literature, two of the papers dealt largely with the personality of the subjects treated. These were "Notes on John Tiptoft, Earl of Worcester," by Mr. H. S. Pancoast (Germantown), and "Notes on Ben Jonson's quarrel with Marston," by Mr. J. H. Penniman (Univ. Penn.).

Mr. Pancoast wished to rescue from forgetfulness a figure prominent in the period of the New Learning in the fifteenth century, "the flower of virtue and nobleness" as Caxton called him, a lover of learning despite the din of arms in the contentions between York and Lancaster lasting a hundred years, a scholar and an aristocrat, a man of letters filled with the spirit of the new culture and one of the first fruits in England of the Italian Renaissance,—one who was checked and clogged in life and suffered the brutalizing fate of a bloody death. The story of his life serves as a brief chronicle of the temper of his age.

Mr. Penniman's paper sought to put an end to the longstanding quarrel between Ben Jonson and Marston and Dekker, find out what it was all about, who was in the wrong, and what should be done with the culprits. There were ten years in which the quarrel assumed various phases, and there were twelve plays, appearing in this period, to be considered. The method was to take up each of these plays in detail, and to determine, with the help of all side-lights, the relative dates, the character and significance of the references made, and the persons to whom these would apply. This was one of the papers, which, unfortunately, could not be finished owing to the expiration of the time limit.

In the absence of the writer an announcement on "A study of the poetry of John

Donne," by Mr. M. G. Brumbaugh (Juniata) was passed over. Likewise a paper on "Two parallel studies in sociology: a comparison of certain features in a drama by Shakespeare and one by Ibsen," by Mr. C. B. Wright (Middlebury) was announced merely by title.

Treating a particular genus of literary production was a paper by Mr. Homer Smith (Univ. Penn.) on "The significance of Pastoral Literature." A definition of the Pastoral was given, which the writer found in a consistent picture of the lives and loves of shepherds and shepherdesses in a given place and country or an idealized account of fictitious shepherds and shepherdesses in the golden age. There followed classification of pastoral examples, based upon this definition, and taken largely from English literature, with distinctions and characteristics in every case.

The three remaining papers, each written with literary insight and delicacy, discussed questions of a more speculative nature and wider in their applications.

Mr. Brander Matthews (Columbia) treated "The conventions of the drama;" He would tell of the content of his paper, otherwise owing to the limitation in time he could not touch upon all the points as written. He defined the term 'convention,' explaining its meaning and applications by many entertaining illustrations.

The paper of Mr. Bliss Perry (Princeton) on "Fiction as a college study" was in so far pedagogical as it discussed the feasibility and advantages of making use of fiction as a study in the undergraduate course.

The paper of Mr. A. R. Marsh (Harvard) on "The comparative study of literature" secured the closest attention and interest.

There is a new phase in vogue, that of 'comparative literature.' There are journals on 'comparative literature' and professors of 'comparative literature'—the speaker himself one—but there is no consensus of opinion as to the meaning of the words. Some mean by this, comparing literatures in different languages, like Matthew Arnold's "idea of a disinterested endeavor to learn and propagate the best that is known and thought in the world." But until we are without our prejudices as to morals we ought not to be allowed

to have 'disinterested endeavors to learn and propagate.' A better definition would be found in the study of the origins, the development, and the manner of diffusion of themes. Take, for example, the diffusion of the beast fables. So M. Gaston Paris has pursued this method in his studies of the Charlemagne cycle; likewise, much of the work of the brothers Grimm might be reckoned here; and Professor Child in his "Ballads" has given us a monumental work of this kind. Here are studies that are richer in results than what we have hitherto had, and which will modify profoundly the traditional conceptions on the subject. They are views undeveloped both in theory and in practise; those who have followed along this path have done so by instinct rather than through fixed purpose. This study includes the bibliography or the technical literary history. It involves a tremendous change such as has occurred in the study of language. Literature is one of the provinces of universal nature, just as language is, and the only way of treating it is to study it thus. It ceases then to be a mere study of work distinguished for supreme moral excellence. The zoologist does not limit himself to the finest specimens in the animal kingdom; nor does the philologist look only at certain words. In like manner the student of literature must study the whole body of literature. The Spanish proverb says, 'There are all kinds in the garden of the Lord.'

Julius Zupitza, Professor in the University of Berlin, and an honorary member of the Association, having died in the course of the year, a resolution of respect was offered by Mr. J. B. Hennemann (University of Tennessee), who desired to pay tribute to the memory of his former instructor.

The committee on the naming of officers for the following year, made, through its chairman, Mr. A. S. Cook (Yale) the following nominations, which were accepted:

For President: Calvin Thomas (University of Michigan).

For Secretary: James W. Bright (Johns Hopkins University).

For Treasurer: Herbert E. Greene (Johns Hopkins University).

For the Executive Council:	
East	Hugo A. Rennert (University of Pennsylvania).
	C. T. Winchester (Wesleyan University).
	Henry Johnson (Bowdoin College).
West	Albert H. Tolman (University of Chicago).
	John E. Matzke (Leland Stanford Jr. Univ.).
	Charles Harris (Adelbert College).
South	Alcée Fortier (Tulane University).
	Charles H. Ross (Ala. Ag. & Mech. College).
	W. Spencer Currell (Washington & Lee Univ.).
For Editorial Committee.	A. Marshall Elliott (Johns Hopkins University).
	H. Schmidt-Wartenberg (University of Chicago).

The Committee on place of meeting, Mr. A. M. Elliott (Johns Hopkins), chairman, reported in favor of Cleveland, Ohio, accepting the invitation of the Adelbert College of Western Reserve University.

Before adjournment, by motion of Mr. O. F. Emerson (Cornell), a resolution of thanks to the officers of Yale University, to the Modern Language Club of Yale University, to the Graduates Club, and especially to President and Mrs. Dwight, for their kind and generous hospitality, was unanimously adopted.

The American Dialect Society met in convention on Friday, December 27th, at 2 P. M., with President E. S. Sheldon (Harvard) in the chair. The report of the secretary, Mr. E. H. Babbitt (Columbia), contained an interesting summary of the work done during the year. The most important action was the passing of a constitutional amendment creating life membership upon the payment of \$25.00. A committee, with Mr. O. F. Emerson (Cornell), chairman, was appointed to take charge of the reading work in search for dialect material, and another committee with Mr. George Hempl (Univ. Mich.), chairman, was to continue the work of distributing circulars for information in different parts of the country. There was discussed the feasibility of accumulating a library, the books offered by the English Dialect Society to serve as nucleus.

For the coming year, Mr. C. H. Grandgent (Boston) was chosen President and Mr. G. L. Kittredge (Harvard) Vice President, and the membership of the Executive Council was altered so as to be more widely distributed over the country.

J. B. HENNEMAN.  
*The University of Tennessee.*

### THE FERRARA BIBLE. III.

#### C.

CABELLADURA, n. Cabello, R. Song. vii, 5.  
CABREÑO, n. Pelos de cabres, R. Ex. xxv, 4.  
Cf. Acad. cabrina, ant. piel de cabra.  
CABRIOLA, n. Cabra montés, R. Sam. 1, xxiv, 2. Diminutive of *cabra*.  
CADAHALSO, n. Pulpito, R. Neh. viii, 4. Acad.  
—ant. cadalso (catafalco).  
CADILLO, n. Cachorro, R. Jud. xiv. 5. Acad.  
—provincial de Arragón *cachorro*.  
CAEDURA, n. Cuerpo muerto, R. Jud. xiv, 8.  
CAFIRA, n. Saphiro, R. Job xxviii, 16.  
CALABRINA, n. Cuerpo muerto, R. Lev. v, 2.  
Sal.—ant. calavera, but this is not correct; it is the Lat. *cadaver+ina*. The change of *d* to *l* occurs also in *melezinar*, q. v. It has the same meaning in *El libro de Alexandre* 2264:

Mas dauesto non les quiso escuchar la reyna,  
Ca querie recabdar e tornarse ayna:  
Non querie longa-miente morar enna sentina  
Ca toda era llena de mala calabrina.

The previous description of the bodies burning in Hell, which the Queen sees, at once indicates the meaning of *calabrina*, though *hedor*, as given by the annotator, is also appropriate here. In *Vida de Sancta Oria* 104 it evidently has the meaning of 'mortal body':

Los cielos son mucho altos, yo pecadriz mezquina  
Si una vez tornaro en la mi calabrina,  
No fallare en mundo señora nin madrina,  
Por qui yo esto cobre nin tarde nin ayna.

God will not grant Oria's prayer that she be immured alive, and she answers God that she is afraid to return to her mortal body. The annotator gives for *calabrina*: Casilla ó choza de Calabria. Acaso el poeta quiso significar metafóricamente el cuerpo, en cuanto es como habitacion del alma.

CALLENTURA, n. Calentura, R. Lev. xxvi, 16. Cf. Acad. *campiña*.

CAMPINA, n. Campo, R. Jer. xvii, 26. Cf. Acad. *campiña*.

CANEZA, n. Cana, R. Gen. xlvi, 38. Sal.—ant. el color cano del pelo del hombre.

CANTIGA, n. Cancion, R. Ex. xv, 1. Bibl. Esp. lvii. Acad.—ant. cantar.

CAPTIVACION, n. Captividad, R. Chron. 2, xxviii, 13.

ÇAQUIÇAMINAR (concedro), v. Cubrir, R. Jer. xxii, 14. See Acad. *zaquizami*.

CARCAZ, n. Aljava, R. Is. xxii, 6. In Acad. only *carcaza* is given.

CARONAL, adj. Cercano, R. Lev. xviii, 6. 'Near of kin.' Cf. *Rimado de Palacio* 368: *Fijo es de una mi prima, mi parienta caronal.* Etym. from *carona=carne*.

CARRADURA, n. Capullo (i. e. prepucio), R. Gen. xvii, 11. Etym. from *arringar*, q. v.

CARRAR, v. Cerrar, R. Gen. xix, 6. Bibl. Esp. lvii.

CASTIGUERIO, n. Castigo, R. Is. xxviii, 22. Sal.—ant.—

CATIVERIO, n. Captiverio, R. Ex. xii, 29.

CAVACAMIENTO, n. Diversas figuras, R. Kings 1, vi, 29. Cf. Sal. *cabaco* (poco us.) el zoquete que sobra despues de labrado el palo.

CEGUIDUMBRE, n. Ceguedad, R. Gen. xix, 11.

ÇENÇEÑA, n. Pan sin levadura, R. Gen. xix, 3. Sal.—ant.—

CERRADURA, n. Moldura, R. Ex. xxv, 25. Acad.—ant. encerramiento.

CINAMO, n. Canela, R. Ex. xxx, 23. Short form of *cinamomo*.

CINTERO, n. Cinto, R. xxviii. Bibl. Esp. lvii. Sal.—ant. el cefñidor que usaban las mujeres.

CINTURA, n. Delantal, R. Gen. iii, 7. This meaning is not given in the dictionaries.

CIRCILLO, n. Pendiente, R. Gen. xxiv, 22. Acad. cercillo ant. zarcillo.

CLAREZA, n. Claridad, R. Ex. xxiv, 10. Sal.—ant.—

COBDIÇIADO, adj. Deseable, R. Gen. iii, 6. Part. of *cobdiçiar*.

COBDIÇIAR, v. Desear, R. Gen. xxxi, 30. Sal.—ant. codiciar.

COBDIÇIOSO (á la vista), adj. Pleasant, Gen. ii, 9.

COBDO, n. Codo, R. Ex. xxv, 10. Sal.—ant.—

COBERTERO, n. Cubierta, R. Ex. xxv, 17. Acad.—ant.—

COGOMBRAL, n. Melonar, R. Is. i, 8. Formed from *cogombro*.

COMBLESA, n. Competidora, R. Sam. 1, i, 6. Acad. *combeza*, manceba del hombre casado.

COMOLEÇER, v. Vex. Lev. xviii, 18. Hum. *angustiar*. Probably misprint for *comaleçer*. See *emmaleçedor*.

COMPÀÑA, n. Compañia. Acad.—ant.—

COMPLIMIENTO, n. Consagracion, R. Ex. xxix, 22. Translation of Hebrew *millu'lm consecrationes, perfectiones*. Pagn.

CONORTAR, v. Consolar R. 2, x, 2. Etym. *confortar*.

CONJURAR, v. Tomar juramento á uno, R. Gen. xxiv, 3. 'Make one swear.'

CONSUMICION, n. Consuncion, R. Deut. vii, 23. Sal.—ant.—

CORNEJAL (del altar), n. Cuerno. Acad. *cornijal*, punto, ángulo ó esquina de colchón, etc.

COSCOJA, n. Hojarasca, R. Ex. v, 12.

COSCOJAR, v. Coger, R. Ex. v, 7. COSCOGER, coger, R. Num. xv, 32. This strange form is of very frequent occurrence.

COXA, n. Pierna R. Song v, 15. Coja pierna R. Is. xlvi, 2. Acad.—ant. corva.

COXEDAD, n. Halting, Jer. xx, 10. Acad.—ant. cojera.

CRISVELO, n. Horno, R. Kings 1, viii, 51. Bibl. Esp. lvii. Acad.—ant. candil.

CUERO, n. Tez, R. Ex. xxxiv, 30.

CULEBRO, n. Serpiente R. Gen. iii, 1. Bibl. Esp. lvii culuebro. Acad.—ant. culebra.

CULPARSE, v. Haber pecado, R. Lev. v, 3.

CUVDADO, n. Consejo, R. Prov. v, 2.

CH.

CHARAMELA, n. Flauta, R. Sam. 1, x, 5. Bibl. Esp. lvii *charambela*. Sal.—ant. churumbela.

CHISMERO, adj. Murmurador, R. Is. xxix, 24.

CHRENCHA, n. Copete, R. Song. iv, 1. Same as *crencha*.

D.

DATILAR, n. Palma, R. Ezek. xl, 16. Cf.

Acad. datilera ant. palma que da por fruto el dátil.	DESPARZIDOR, n. Ablentador (i. e. aventador), R. Jer. li, 2. See <i>desparzir</i> .
DECIPAR, v. Quebrar, R. Is. xxii, 25. Pent. abgeschnitten. Acad. decepar, ant. descepar.	DESPARZIR, v. (Encender), R. Is. I, II.=esparcir. Acad.—ant.—.
DECOLGAR, v. Colgar, R. Hos. xi, 7. Acad. —ant.—	DESPEDREAR, v. Despedregar, R. Is. v, 2.
DEGOLLAMIENTO, n. Sacrifice, Chron. 2, xxx, 17. Acad.—ant. degollación.	DESPERTAR (la lança), v. Blandear, R. Chron. I, xi, II.
DEGOLLEO, n. Victima, R. Sam. I, xxiv, II.	DESPESA, n. Gasto, R. Ezra vi, 4.
DEGOLLIO, victima, R. Gen. xlivi, 16. Translation of Hebrew <i>ūtēbhōa'h tebhā'h</i> .	DESQUE, adv. Desde, R. Is. xviii, 2. Cuervo gives examples for it as late as the nineteenth century.
DEMINUIR, v. Menoscabar, R. Jer. xlvi, 37.	DESRAYGAR, v. Desjarretar, R. Jos. xi, 6. Acad.—ant. desaraigar, but the first is the meaning here.
DEMPOS, adv. Detras, R. Song. ii, 9. Etym. <i>de+empos</i> .	DESSEOSSO, adj. Mendigo, R. Ex. xxiii, 6.
DENDE, prep. Desde, R. Ex. xviii, 13. Acad. —ant.—	DESTAJARSE, v. Alejarse, R. Is. xix, 6. Acad. destajar, ant. extraviar, descarriar.
DEPRENDER, v. Aprender, R. Deut. iv, 10. Cuervo: "Usóse hasta el siglo xvii."	DESTELLAR (sangre), v. Esparcir, R. Lev. xvi, 14.
DERECHAR, v. Ir a mano derecha, R. Sam. 2, xiv, 19. See <i>aderechar</i> .	DESVAINAR, v. Sacar la espada, R. Ex. xv, 9. Acad.—ant. desenvainar.
DERECHERO, adj. Recto, R. Psalms xxxiii, 1. Bibl. Esp. lviii. Acad.—ant.—	DETARDARSE, v. Detenerse, R. Gen. xix, 16.
DEROCCADURA, n. Ruina, R. Amos ix, II. Acad. derrocamiento ant.—	DEVORAMIENTO, n. Tragamiento, R. Is. ix, 19.
DESACORAÇONAR, v. Quitar el corazon, R. Song. iv, 9.	DEXADURA, n. Remision, R. Deut. xv, 1.
DESAFIUZAR, v. Desesperar, R. Is. xvii, II. Bibl. Esp. lvii, Acad.—ant. desahuciar.	DEZIOCHO, num. Diez y ocho, R. Gen. xiv, 14. DEZISEIS, diez y seis, R. Jos. xix, 22.
DESCENIZAR, v. Limpiar la ceniza, R. Ex. xxvii, 3.	DEZISIETE, diez y siete, R. Gen. viii, 4.
DESCERVIGAR, v. Cortar la cabeza, R. Ex. xiii, 13. Acad.—tocer la cerviz.	DIMINUICION, n. Diminucion, R. Kings I, vi, 6.
DESCOBERTURA, n. Desnudez, R. Gen. ix, 22. Acad.—ant. descubrimiento.	DOLADIZO, n. Escultura. See introduction.
DESCOJUNTAR, v. Descoyuntar, R. Gen. xxxii, 25.	DOLADURA, n. Idolo, R. Jud. iii, 19. Acad. —viruta que se saca de la madera acepillándola.
DESERTAMIENTO, n. Soledad, R. Jer. xliv, 6.	DOLORIOSO, adj. Tentiente dolor, R. Gen. xxxiv, 25.
DESFIUZARSE, v. Dejarse, R. Sam. I, xxvii, I. Bibl. Esp. li, Acad. desfiuzar, ant. desconfiar.	DORMIMIENTO, n. Sueño, R. Job. xxxiii, 15. Acad.—ant. accion de dormir.
DESHIJADOR, adj. Matador de los hijos, R. Ezek. xxxvi, 13. See <i>deshijar</i> .	<b>E.</b>
DESHIJAMIENTO, n. Orfandad, R. Is. xlvi, 8. Blitz beroubung der kinder.	EMBIADURA, n. (Cria), R. Deut. xxviii, 4. Translation of Hebrew <i>shēgar</i> . Primitivum, primogenitum boum tuorum ( <i>vel</i> , emissio, <i>aut.</i> emissum. i. quod primo emittitur et eiicitur), Pagn.
DESHIJAR, v. Matar los hijos, R. Ezek. xxxvi, 14. Cast young ones. Gen. xxxi, 38. It is a translation of Hebrew <i>shākhāl</i> , for which Pagn. gives <i>abortire</i> .	EMBIAMIENTO, n. Sending away, Ex. xviii, 2.
DESOLADURA, n. Desolation, Ex. xxiii, 29.	EMBIAR, v. Dejar, R. xlix, 21. Let loose.
	EMBRIAGO, adj. Borracho, R. Is. xxviii, 3. Bibl. Esp. lvii. Acad.—ant. ebrio.
	ENMADURECER, v. (Ser maduro), R. Is. xviii, 5. To ripen.
	EMMALEÇEDOR, adj. Maligno, R. Psalms xxvi,

5. Sal. *enmalecer* ant. *enfermar*, but this meaning is neither in *emmaleçedor* nor in *comoleçer*; probably a verb *malecer* existed=malear or malhacer.

**EMMENTAR**, v. Record, Ex. xx, 24. Bibl. Esp. lvii, *ementar*. Cf. acad. *enmiente*, ant. *memoria* ó *mención*.

**EMPOS**, adv. En pos, R. Ex. xiv, 19. Acad.—ant.—

**EMPOLLA**, n. Vejiga, R. Ex. ix, 10. Etym.= *Ampolla*.

**EMPUES**, adv. Despues, R. Gen. v. 19. Bibl. Esp. lvii. Sal.—ant.—

**ENALTECEDOR**, n. *Ensalzador*, R. Psalms ix, 14.

**ENCAMINADERO**, n. Azel *Itinerarius*: *vel potius Iter vel Itio*. i Sam 20, 19. *Vel Lapis haazel. i qui est signum transeuntibus per viam*. Pagn. Reyna leaves the Hebrew untranslated and writes *Ezel*.

**ENCARCOMERSE**, v. Podrir, R. Prov. x, 7. Etym. *en*+verb from *carcoma*.

**ENCASTILLADURA**, n. Ciudad fuerte, R. Num. xxxii, 17.

**ENCAUAR**, v. Imprint, Lev. xix, 28.

**ENCENÇARIO**, n. Incensario, R. Lev. x, 1.

**ENCENDEDURA**, n. Lo quemado, R. Ex. xxii, 6.

**ENCIENÇO**, n. Encienso, R. Ex. xxx, 34.

**ENCINTAMIENTO**, n. Preñez, R. Gen. iii, 16. See *encintarse*.

**ENCINTARSE**, v. Concebir, R. Gen. iv, 1. Cf. Sal. *encinta*, que se dice de la mujer preñada.

**ENCOBERTURA**, n. Escondedero, R. Psalms lxi, 5.

**ENCOMENDANÇA**, n. Mandamiento, R. Gen. xxvi, 5.

**ENCONAMIENTO**, n. Suciedad, R. 1, xv, 12. In other places the same Hebrew word is translated by *boniga*, q. v.

**ENCORONADERO**, adj. Coronado, R. Is. xxiii, 8.

**ENCORONAR**, v. Coronar, R. Psalms viii, 5. Cf. Bibl. Esp. lvii *encorinar*, rodear.

**ENDURAR**, v. (Agravar), R. Chron. 2, x, 4. It means 'to make last,' cf. Sal.—ant. hacer durar.

**ENDURESCERSE**, v. Haber trabajo en su parto, R. Gen. xxxv, 16. Fortificarse, R. Jud. iv, 24.

**ENFAMBRESCER**, v. Hacer haber hambre, R. Deut. viii, 3.

**ENFAMBRESCERSE**, v. Haber hambre, R. Gen. xli, 55. Cf. Sal. *enfambrecer*, ant. padecer hambre.

**ENFIURIARSE**, v. Asegurarse, R. Jud. ix, 26.

**ENFORTESCRSE**, v. Ser mas fuerte, R. Gen. xxv, 23.

**ENGENDRADOR**, n. Progenitor, R. Gen. xlix, 26. Acad.—ant.—

**ENGLUTIR**, v. Tragar, R. Gen. xli, 7. Acad.—ant. engullir.

**ENGRACIAR**, v. Tomar en merced, R. Deut. vii, 2. Acad.—ant. agradar, caer en gracia.

**ENGRANDESCER**, v. Crecer, R. Gen. xxxviii, 11.

**ENGRAVECERSE**, v. Ser agravado, R. Gen. xlvi, 10.

**ENGROSAMIENTO**, n. De—, engordado, R. Jer. xlvi, 21.

**ENLOSAMIENTO**, n. Solado, R. Song. iii, 10. Cf. Acad. enlosar.

**ENREYNAR**, v. Reynar, R. Jos. xiii, 10.

**ENSAÑADERA**, n. (Cuervo marino), R. Lev. xi, 19. Translation of Hebrew 'anâphâh Nomen aus *quam alii* Picam, *alii* Miluum *appellant*, Pagn., but under 'ânoph which is the stem of this word, he gives *Irasci*, which explains the formation of the word.

**ENTAJADURA**, n. Grabadura, R. Ex. xxviii, 11. See *entajar*.

**ENTAJAR**, v. Grabar, R. Ex. xxviii, 9. Etym. =*entallar*.

**ENTARTAMUDESCIDO**, part. De lengua tartamuda, R. Is. xxxiii, 19.

**ENTEGRAR**, v. Entregar, R. Gen. xiv, 20. Bibl. Esp. lvii.

**ENTROPIEÇO**, n. Lazo, R. Ex. x, 7. Acad.—ant. tropezon.

**ENVOLUNTAR**, v. Take upon oneself, Gen. xviii, 31. Dar de su voluntad, R. Ex. xxv, 2.

**ENXABIDO**, adj. Desabrido, R. Job vi, 6. Etym: Lat. *insapidus*, given in Koerting.

**ENXAGUAR**, v. Rinse, Lev. vi, 28. Sal.—ant. enjuagar.

**ENXALÇAMIENTO**, n. Dignidad, R. Gen. xlix, 3. Bibl. Esp. lvii *enxaltamiento*, exaltacion.

ERESCER, v. Anger, Gen. iv, 5. The connection of this word with *ercer*, *ergir*, etc., *levantar* is not apparent to me; probably it is to be connected with *erizar*; yet the following word seems to indicate that it really means 'to rise.'

ERESCIMIENTO (de furor), n. Great anger. Ex. xi, 8. See *erescer*.

ERRADA, n. Ramera, R. Gen. xxxiv, 31.

ERRAMIENTO, n. Confusion, R. Micah vii, 4.

ERRAR, v. Fornicar, R. Lev. xix, 29.

ESCALENTARSE, v. Grow warm, Gen. xviii, 1. Bibl. Esp. lvii. Acad.—ant. *calentarse*.

ESCALENTARSE, v. Calentarse, R. Gen. xxx, 38. Bibl. Esp. lvii.

ESCANCIANIA, n. Oficio (del maestresala), R. Gen. xl, 22. *Vaso de escanciania*, vaso de beber, R. Kings 1, x, 21.

ESCAPADIZO, n. Uno que escapó, R. Gen. xiv, 13.

ESCAPADURA, n. Escape, Gen. xxxii, 8.

ESCARNIDOR, adj. Escarnecedor, R. Is. xxix, 20. Acad.—ant.—

ESOGEDURA, n. Choice, Gen. xxiii, 6. *Escoídura*, the chosen ones, Ex. xv, 4.

ESCONDEDIZO, n. Escondedero, R. Is. xxxii, 2.

ESCONJURAR, v. Conjurar, R. Chron. 2, xviii, 15.

ESCOPETINA, n. Saliva, R. Is. 1, 6. Acad. *escupitina* fam. *escupidura*.

ESCOSEDAD, n. Virginidad, R. Deut. xxii, 14. Cf. Acad. *escosa*, provincial de Asturia, aplicase á la hembra de cualquier animal doméstico que deja de dar leche. The etymology is probably Lat. *excussa*, shaken out, i.e., the udder.

ESCUCHAMIENTO, n. Sentido, R. Kings 2, iv, 31.

ESCUENTRA, prep. delante, R. Gen. ii, 18. Bibl. Esp. lvii *escontra*.

ESCULCA, n. Espion, R. Gen. xlii, 11. Bibl. Esp. li. Acad.—ant. *espía*.

ESCULCAMIENTO, n. Lo oculto, R. Job. xxxix, 11.

ESCULPIDURA, n. Figura, R. Chron. 2, ii, 7. Acad.—ant. *grabadura*.

ESCULPIMIENTO, n. Entalladura, R. Kings, 1, vi, 18.

ESCURESCERSE, v. Oscurecerse, Gen. xxvii, 1.

ESCURO, adj. Oscuro, Lev. xiii, 21.

ESECUTACION, n. Visitacion, R. Num. xvi, 29.

ESECUTAR, v. Visitar, R. Num. xvi, 29.

ESMOVERSE, v. Huir, R. Gen. xxxi, 40. *Ir*, R. Jud. ix, 9.

ESMOVIDO, adj. Vagabundo, R. Gen. iv, 12.

ESMOVIMIENTO, n. Estremecimiento, R. Deut. xxviii, 25. Translation of Hebrew *za'-harah* commotio Pagn.

ESPACIAR, v. (Tener refrigerio), R. Sam. 1, xvi, 23. Pent. derkwiken. Cf. Acad. *espacio*, ant. *recreo*.

ESPANDIDURA, n. Estendimiento, R. Gen. i, 6. Sal. *espandir*, ant. *extender*.

ESPARTIDURA, n. Mitad, R. Gen. xv, 17. Division. See *espartir*.

ESPARTIMIENTO, n. Division. R. Jud. v, 15. See *espartir*.

ESPARTIR, v. Repartir, R. Gen. ii, 10.

ESPARZIDERAS, n. Bacin, R. Ex. xxvii, 3. Translation of Hebrew *mizráq*. *Vas ex quio spargitur aqua aut sanguis, vel vimnum from záraq spargere, aspergere* Pagn.

ESPAVORECERSE, v. Estar temeroso, R. Deut. xxviii, 66.

ESPERIMENTAR, v. Tentar, R. Ex. xv, 25.

ESPICA ROMANA, n. Cañafistula, R. Ezek. xxvii, 19. I am unable to ascertain why the 'spikenard' which seems to be meant here is called 'Roman.'

ESPINAL, n. Zarzal, R. Is. vii, 19.

ESPIRITO, n. Espíritu, R. Gen. vi, 3. As a rule the form *espíritu* is used.

ESPREMIR, v. Hollar, R. Mal. iv, 3.

ESVAYNAR, v. Sacar la espada, R. Jud. ix, 54. See *desvaynar*.

ESTAJAR, v. Cubrir, R. Lament. iii, 44. Probably to be connected with *tejar* cubrir.

ESTANCIA, n. Titulo (the later editions have *pillar*), R. Gen. xxxv, 14.

ESTATUA, n. Stature, Lev. xxvi, 13.

ESTELLAR, v. Esparcir, R. Ex. xxix, 21. See *destellar*.

ESTENDIMIENTO, n. Obra extendida, R. Kings 1, vii, 29.

ESTONCES, adv. Entonces, R. Ex. iv, 10. Acad.—ant.—

ESTRADAR, v. Spread, Is. xiv, 11. Formed from *estrado*.

ESTRAÑEDAD, n. Dioses de—, Dioses agenos, R. Gen. xxxv, 2.

ESTREMACION, n. Estremecimiento, R. Gen. xxvii, 33.  
 ESTRENAMIENTO, n. Dedicacion, R. Ezra. vi, 16.  
 ESTROMPEÇAR, v. Trompezar (i.e. tropezar), R. Deut. vii, 25.  
 ESTROMPIEÇO, n. Trompezon, (i. e. tropezon), R. Deut. vii, 16.  
 ESTRUMENTO, n. Instrumento, R. Psalms lxxi, 22. Armas, R. Chron. i, xii, 33. Bibl. Esp. lvii estrument. Sal.—ant.—  
 ESTUICIARSE, v. Consultar astutamente, R. Psalms lxxxiii, 4. Probably misprint for *astuciarse*.  
 ESTULTAR, v. Castigar, R. Zach. iii, 2. Pent. anschreien. The meaning, to judge from its derivation from *estulto*, seems to be 'to call names.'  
 EXEMPLAR, v. Ser proverbiador, hacer proverbio, R. Ezek. xvi, 44.  
 EXEMPLO, n. Parabola, R. Prov. x.  
 EXTRINSICO (patio), adj. (Patio) de afuera. R. Ezek. xlvi, 3.

## F.

FACE, n. Monton, R. Ex. xxii, 6. Cf. Acad. *haza* ant. monton.  
 FALSAR, v. 'Faltar, R. Ex. viii, 29. Esp. li, lvii. Acad.—ant. falsear.  
 FARROPEA, n. Cadena, R. Jud. xvi, 21. Bibl. Esp. lvii. Acad.—provincial de Asturia, *arropea*.  
 FAXINA, n. Monton de trigo, R. Job. v, 26. See Acad. *hacina*.  
 FERRUGEN, n. Orin, R. Is. xl, 15. Etym. Lat. *ferruginem*.  
 FIEZ, n. Liquido, R. Is. xxv, 6. Blitz anthej-wenter wajn. Cf. Acad. *fez* ant. *hez*.  
 FIRMAMENTO, n. Alianza, R. Ex. xxiii, 32.  
 FIRMAMIENTO, concierto, R. Gen. vi, 18.  
 FIUZIA, n. Boldness, Gen. xxxiv, 25. Bibl. Esp. li. Acad.—ant. fiducia.  
 FLASCO, n. Barril, R. Sam. 2, vi, 19. Same as *frasco*.  
 FONSADO, n. Host, Gen. ii, 1. Bibl. Esp. lvii. Acad.—ant. ejercito, hueste.  
 FORTEZA, n. Fortaleza, R. Dan. iv, 27.  
 FRAGUAR, v. Edificar, R. Gen. ii, 22. Used in the general sense of 'building,' whether of iron, stone or wood.

FRUCHIGOSO, adj. Fructifero, R. Gen. xl ix, 22.  
 FRUCHIGUOSO, fertil, R. Is. xxxii, 12. See *fruchiguar*.  
 FRUCHIGUAR, v. Multiplicar, R. Gen. xxii, 17. Popular form of *fructificar*, which is given Hos. iv, 10.  
 FUERO, n. Estatuto, R. Ex. xv, 25. Tarea, R. Ex. v, 14. Racion (portion) R. Gen. xl vii, 22.  
 FUESSA, n. Sepultura, R. Gen. xxiii, 4. Acad.—ant.—  
 FUNDAGE, n. Translation of Hebrew shē-mārlām. Faeces quae seruantur in imo vasis Et Defaecata i. a faecibus purgata. Is. xxv, 6. Connected with *fundo*.

## G.

GALLOMONTES, n. Abubilla, R. Lev. xi, 19. Translation of Hebrew dūkhīphath Gal-lina siluestris, Pagn.  
 GAVILLAR, v. Hacer gavillas, R. Psalms. cxxix, 7.  
 GENELOSLA, n. Genealogia, R. Ezra. viii, 3. Sal.—ant. vulg.—  
 GENELOSIAR, v. Contar por primogenitura, R. Chron. i, v, 1. See *genelosia*.  
 GENERANÇIO, n. Generacion, R. vi, 5. Occasionally *generacion* occurs. This form is to be explained as passing to the large class of words in *io*; the introduction of *n* is probably due to analogy with the numerous words in *ancia*.  
 GORGERA, n. Escudo, R. Sam. i, xvii, 6. Du Cange has: *gorgeria*, armatura qua guttur tegitur. Gal. *gorgerin*, paucis *gorgerie*.

GRAVEZA, n. Peso, R. Is. xxi, 15. Bibl. Esp. li. Acad.—ant. gravedad.  
 GUARDIA, n. Observancia, R. Gen. xxvi, 5. Translation of Hebrew vayishmōr mish-marti, guardó mi guardia.

GUSANEAR, v. Criar gusanos, R. Ex. xvi, 20.

## H.

HECHA, n. Obra, R. Jer. li, 10. Acad.—ant. hecho.  
 HERMOLLESKER, v. Producir yerba, R. Gen. i, ii. Translation of Hebrew tadshē' deshe'. See *hermollo*.  
 HERMOLLO, n. Yerba, R. Gen. i, ii. Etym. Lat. *germen*.  
 HIGO-SOSO, n. Cabrahigo, R. Kings i, x, 27.

HIGO-SOXO R. Amos vii, 14. HIGO-SOCO, higueral, R. Chron i, xxvii, 28. For etymology see *soso*.  
 HINOJO, n. Pierna, R. Ex. xxix, 17. Acad.—ant. rodilla.  
 HORNALLA, n. Chimenea, R. Lev. xi, 35.  
 HOSTALERA (mujer), adj. Ramera, R. Kings. i, iii, 16. Acad.—ant. mesonera.

## I.

INMUNDARSE, v. Ser inmundo, R. Lev. xii, 2. INTEÑIR, v. Tefñir, R. gen. xxxvii, 31.  
 INTRINSCICO, adj. La casa la intrínscica, la casa de dentro, R. Kings i, vi, 27.

## J.

JURA, n. Juramento, R. Gen. xxiv, 41. Acad.—ant.—

## L.

LABRIO, n. Lip, Ex. vi, 12.=*labio*. Bibl. Esp. lvii.  
 LAMPAROSO, adj. Teniente sarna, R. Lev. xxi, 20. Cf. Acad. *lamparón*, escrofulla en el cuello.  
 LAPA, n. Cueva, R. Gen. xxiii, 9. Cf. Port. *lapa*; for etymology see Dietz and Körting.  
 LASSARSE, v. Cansarse, R. Jud. iv, 21. Acad.—ant.—  
 LAZERAR, v. Trabajar, R. Jos. xxiv, 13. LAZRAR elsewhere. Acad. *lazrar*, padecer y sufrir trabajos y miserias.  
 LAZERIO, n. Trabajo, R. Gen. v, 29. See *lazerar*. Bibl. Esp. lvii.  
 LEMUÑO, n. Luto, R. Gen. xl ix, 10. LLEMUNHO, R. Gen. xxvii, 41. Du Cange gives *lemunes*, *exsequiae*. I cannot ascertain the etymology.  
 LEÑO LOE, n. Aloes, R. Prov. vii, 17.  
 LIGADERO, n. Bundle, Sam. i, xxv, 29.  
 LIMPIEZA, n. Expiacion, R. Ex. xxix, 14. Translation of Hebrew 'hata'ath from hata' expiare, mundare, Pagn.  
 LIÑA, n. Regla, R. Is. xliv, 13.=*linea*.  
 LISTA, n. Redecilla, R. Is. iii, 18.  
 LUMBRAL, n. Poste, R. Ex. xii, 7. UMBRAL, Ex. xxi, 6. In the Bible *lumbral* (umbral) always means *doorpost*.  
 LUNAR, n. Luneta, R. Is. iii, 18.  
 LUSTROR (de la espada), n. Espada reluciente, R. Deut. xxxii, 41.

## LL.

LLAMADURA, n. Convacion, R. Ex. xii, 16.

## M.

MACHINA, n. Reina, R. Jer. xliv, 18. The queen of stars is meant, and I am not able to ascertain the origin of the word; perhaps it is *matutina*, 'the morning star.'  
 MAGREZA, n. Flaqueza, R. Is. x, 16. Acad.—ant. *magrez*.

MALDICO, part. Maldito, R. Gen. xlix, 7. Acad.—ant.—

MALFECHORIA, n. Maldad, R. Lev. xix, 29.

MALINIDAD, n. Iniquidad, R. Is. i, 16. See *malino*.

MALINO, adj. R. Is. i, 4.=*maligno*.

MAMPARANÇA, n. Pabellon, R. Ex. xxvi, 36. Same as *amparança*, q. v.

MANANTIO, n. Flujo, R. Lev. xv, 32. Acad.—ant. *que mana*.

MANCEBEZ, n. Juventud, R. Psalms lxxxix, 45. Sal.—ant.—

MANDRAGOLA, n. Mandragora, R. Gen. xxx, 14.

MANIERAR, v. Temblar, R. Is. x, 29. ?

MANIR, v. Quedar, R. Ex. xxiii, 18.

MAÑERA, adj. Estéril, R. Gen. xi, 30. Acad.—ant. machorra.

MARUECO (Macho), R. Gen. xxxi, 10. Translation of Hebrew 'hatudim. Hirci maiores, qui praecedunt capras. Pagn. This form for *morueco*, makes Diez's derivation from Lat. *mas* more probable than Körting's from *Moro*; yet the form *MORRUECO* occurs Num. vii, 17.

MAYORAL, n. Principe, R. Gen. xii, 15. Acad.—ant.—

MAYORGARSE, v. Prevalecer, R. Gen. vii, 18. Verb derived from *mayor*.

MAGAJA, n. (Dinero), R. Sam. i, ii, 36. Pagn. *obolus*. Same as *migaja*.

MELEZINA, n. Medicina, R. Jer. viii, 22. For change of *d* to *l* see *calabrina*. Bibl. Esp. lvii.

MELEZINADOR, adj. Sanador, R. Ex. xv, 26. See *melezina*.

MELEZINAR, v. Sanar, R. Gen. xx, 17. See *melezina*.

MEMBRACION, n. Memorial, R. Ex. iii, 15.

MEMBRANÇA, n. Memoria, R. Ex. xii, 14. Acad.—ant.—

MEMBRAR, v. Acordarse, R. Gen. viii, 1.

Acad. membrarse, ant.—  
**MEOLLERA**, n. Mollera, R. Gen. xlix, 26.  
**MERIDION**, n. Mediodia, R. Gen. xiii, 1.  
 Acad.—ant.—  
**MERIN**, ?, n. Amargo, R. Deut. xxxii, 24.  
 The J. G. translations leave the Hebrew *merirī* untranslated; hence it is, perhaps, a misprint for *meriri*; if not it is to be connected with Lat. *amarum*.  
**MESADURA**, n. Calva, R. Lev. xi, 5.  
**MESONERA**, n. Ramera, R. Jos. ii, 1.  
**MESTURERO**, adj. El que chismeá, R. Lev. xix, 6. Bibl. Esp. li-lvii. Acad.—ant. que descubria, etc., el secreto.  
**MILLARIA**, n. Diez mil, R. Lev. xxvi, 8.  
**MIRADERO**, n. Ventana, R. Kings 1, vii, 4.  
**MISMEDAD** (del dia), n. Este mismo dia R. Lev. xxiii, 14. Translation of Hebrew 'hezem hayōm.  
**MORADIZO**, n. Advenedizo, R. Gen. xxiii, 4.  
**MOVIDA**, n. Jornada, R. Ex. xvii, 1.  
**MOVEDO**, n. Vagabundo, R. Gen. iv, 12.  
**MOYLLAR**, v. Bramar, R. Jer. li, 38. Same as *maullar*.  
**MUCHIGUAR**, v. Multiplicar, R. Gen. i, 22. The popular form of *multiplicar* which occurs side by side with it in Jer. xxx, 19. Bibl. Esp. lvii.  
**MUDADERA**, n. Ropa de muda, R. Is. iii, 22. Cf. Bibl. Esp. lvii, *mudadura*.  
**MULLAR**, n. Tuetano, R. Is. xxv, 6. Of the same origin as *meollera*.  
**MUNDAR**, v. Expiar. Ezek. xlvi, 20. From Lat. *mundare*; see Körting.

**N.**

**NADEAR** (nada), v. Desvanecer con vanedad, R. Job. xxvii, 12. Translation of Hebrew *hebbel tehbálū*.  
**NICOLO**, n. Onyx, Ex. xxv, 7. Cf. Low Lat. *nichilus*, and Span. *nicle*.  
**NIERVO**, n. Nervio, R. Gen. xxxii, 32. Acad.—ant.—  
**NOVIEDAD**, n. Desposorio, R. Jer. ii, 2.

**O.**

**OCHAVO**, adj. Octavo, R. Ex. xx, 30. Acad.—ant.—  
**OJEAR**, v. Mirar de través, R. Sam. 1, xviii, 9.  
**OREJAL**, n. Zarcillo, R. Is. iii, 20.  
**ORNAMIENTO**, n. Atavios, R. Ex. xxxiii, 4.  
**OTORGAR**, v. Celebrar, R. Psalms lxxxix, 5.

**OVDA**, n. Nuevas, R. Gen. xxix, 13. Translation of Hebrew *khishmō'ha* et *shēmō'ha*.  
**OVNA**, n. Endecha, R. Ezek. xix, 1.  
**OYNADERA**, n. Endechadera, R. Jer. ix, 17. See *oyna*.  
**OYNAR**, v. Endechar, R. Jud. xi, 57. See *oyna*.

**P.**

**PASCUA**, n. Fiesta, R. Ex. xxiii, 16.  
**PASCUAR**, v. Celebrar fiesta, R. Ex. v, 1.  
**PASSEAMIENTO**, n. Going, Sam. 2, v, 24.  
**PECHAR**, v. Dar presente, R. Ezek. xvi, 33. Bibl. Esp. lvii.  
**PECHORAL**, n. Pectoral, R. Ex. xxxv, 9.  
**PEDRISCADO**, adj. Overo, R. Zac. vi, 3. Formed from *pedrisco*, hence 'speckled.'  
**PELEGRINAR**, v. Peregrinar, R. Gen. xii, 10.  
**PENDOLA**, n. Cincel, R. Jud. v, 14. Pen. Bibl. Esp. li-lvii *pendola*, pluma.  
**PEÑORAR**, v. Tomar prenda, R. Deut. xxiv, 6. Acad.—ant. pignorar.  
**PERCANTO**, n. Sin percanto, no encantado, R. Eccl. x, 11.  
**PERDONANÇA**, n. Expiación, R. Ex. xxix, 36.  
**PERDONAR**, v. Espiar, R. Ex. xxix, 36.  
**PERFUNDARSE**, v. Profundum petere (Pagn.), Is. vii, II.  
**PESGADO**, adj. Grave, R. Gen. xii, 10.  
**PESQUERIR**, v. Buscar, R. Lev. xiii, 36. Acad.—ant. perquirir. Bibl. Esp. li.  
**PESTAÑUDO**, adj. The J. G. translations give for the Hebrew *gibhēn* di mtn. Bremen *zajnen ganz lang*, 'the hair (lit. eyebrows) of the loins are long.'  
**PIADAR**, v. Perdonar, R. Lament. ii, 21. Cf. *apiadar*.  
**PICON**, n. Martillo, R. Kings 1, vi, 7. Same as *pico*.  
**PIELAGO**, n. Manadero, R. Sam. 2, xxii, 16. Acad.—ant. estanque.  
**PLENISMIDAD**, n. Entereza, R. Gen. xx, 6. See *plenismo*.  
**PLENISMO**, adj. Perfecto, R. Gen. vi, 9. = *plenisimo*.  
**PLOMBINA**, n. Plomo, R. Is. 28, 17. Plummet. *Plomina*, R. Kings 2, xxi, 13.  
**POBLADOR**, adj. Habitador, R. Psalms xxx, 8.  
**PODESTADOR**, n. Señor, R. Gen. xlvi, 6.

PODESTANIA, n. Dominion, rule, Gen. i, 16.  
 PODESTAR, v. Señorear, R. Gen. i, 18.  
 PORPASSAR, v. Traspasar, R. Num. xxiv, 13.  
 POSSUIR, v. Poseer, R. Is. xi, 11.  
 POSSUVDOR, n. Possessor, Is. xli, 15. See *Possuir*.  
 POSTRIMERIO, adj. Que vendrá, R. Psalms xlvi, 13.  
 PREAR, v. Saquear, R. Gen. xxxiv, 27. Acad. —ant.—  
 PRIMERIA, n. En la—, antes, R. Gen. xiii, 4. Acad.—ant. principio, Bibl. Esp. lvii.  
 PRODUFIMIENTO, n. Production, Is. xxxiv, 1. Acad.—ant. producción.  
 PROFUNDARSE, v. Esconderse, R. Jer. xlix, 8.  
 PROFUNDINA, n. Profundo, R. Ex. xv, 5.  
 PSALMEAMIENTO, n. Cántico, R. Sam. 2, xxiii, 1.  
 PSALMEAR, v. Cantar, R. Sam. 2, xxii, 50.

**Q.**

QUATREGUA, n. Carro, R. Gen. xli, 43. Acad. cuatregua, ant. cuadriga.  
 QUATROPEA, n. Bestia, R. Gen. i, 24. Acad. cuatropéa, ant.—. Bibl. Esp. lvii.  
 QUEBRANTARSE, v. Humillarse, R. Ex. x, 3.  
 QUERELLARSE, v. Murmurar, R. Ex. xv, 24.  
 QUERENCIA, n. Amor, R. Ezek. xxiii, 17. Acad.—ant.—  
 QUIETA, adj. Sin culpa, R. Prov. xxviii, 20. Same as *quieto*.  
 QUINTEADO, adj. De cinco esquinas, R. Kings 1, vi, 31.  
 QUITANÇA, n. Repudio, R. Is. 1, 1. See *guitar*.  
 QUITAR, v. Absolver, R. Ex. xxxiv, 7.  
 QUITE, adj. Absuelto, R. Ex. xxi, 19. Same as *quito*.  
 QUITO, adj. Repudiado, R. Lev. xxi, 7.

**R.**

RABDON, n. Turbion, R. Is. xxv, 4. Flujo, R. Ezek. xxiii, 20. Etym. from Lat. *rapidus*.  
 RAMADA, n. Enramada, R. Jer. iv, 7. Acad. —ant.—  
 RAYGABLE, adj. Natural, R. Num. xv, 29.  
 RAZONADOR, n. Arbitro. R. Job. ix, 33. Acad. —ant. el que aboga.  
 RAZONAR, v. Juzgar, R. Gen. xxxi, 37. Acad. —ant. decir en derecho, abogar.  
 REAL, n. Cuadrillo, R. Gen. xxxii, 7. This

word is exclusively used for 'camp.'  
 REBELLADOR, n. Rebelde, R. Num. xx, 10. see *rebellar*.  
 REBELLAR, v. Levantarse, R. Gen. xiv, 4. Sal.—ant. ser rebelde.  
 REBELLO, n. Fraude, R. Ex. xxii, 9. Trespass.  
 REÇEBIBLE, adj. Delightful, Gen. viii, 21.  
 RECONTAR, v. Contar, R. Gen. xxiv, 66. Relate.  
 RECUA, n. Compañía (of men), R. Gen. xxxvii, 25.  
 REDIFICAR, v. Reedificar, R. Ezra. v, 11.  
 REGADIZO, adj. Well watered, Gen. xiii, 10.  
 REGISTRO, n. Confusion, R. Sam. 1, xx, 30.  
 REHOLLADURA, n. Robo, R. Kings 2, xxi, 14. See *rehollar*.  
 REHOLLAR, v. Robar, R. Jud. ii, 14.  
 RELUZIAR, v. Aguzar, R. Sam. 1, xiii, 20. Resplandecer, R. Dan. x, 6.  
 RELUZIR, v. Acicalor, R. Lev. vi, 28.  
 REMIDOR, ?, n. This form occurs so often in Num. xxxv and elsewhere for the usual form *redemidor* (i.e. redentor) that it can hardly be a misprint.  
 REMOJADURA, n. Licor, R. Num. vi, 2.  
 REMOVER, v. Creep.  
 REMOVIBLE, n. Reptil, R. Lev. xi, 10. See introduction.  
 REMOVILLA, n. Serpiente, R. Gen. i, 24. Creeping thing.  
 RENUEVO, n. Cosecho, R. Ex. xxiii, 10.  
 REPUDIO, n. Verguenza, R. Gen. xxx, 23. Reproach.  
 REQUESTA, n. Demanda, R. Esth. vii, 2.  
 REREDROJO, n. Que nace de suyo, R. Is. xxxvii, 30. Etym. *re+redrojo*.  
 RESCOBDO, n. Grada, R. Chron. 2, ix, 11. Recostadero, R. Song i, 12. Probably same as *recozo*.  
 RESFUVR, v. Titubear, R. Sam. 2, xx, 37. Same as *rehuir*.  
 RESPONSO, n. Respuesta, R. Ex. xxxii, 18. Bibl. Esp. lvii.  
 RESPOSAR, v. Tomar refrigerio, R. Ex. xxiii, 12. = *reposar*.  
 RETEÑIDER, n. Cimbalo, R. Sam. 2, vi, 5.  
 RETRAVAR, v. Entretejer, R. Nah. i, 10. Etym. *re+trabar*.  
 RUGIDOR, adj. Alborotador, R. Prov. ix, 13.  
 RUGIDER, n. Mormollo, R. Prov. i, 21.

RUMIO, n. Cud. Lev. xi, 3.	SOBREFORÇAR, v. (Caluminar), R. Lev. vi, 2. Deceive.
S.	SOBREFUERÇO, n. (Calumnia), R. Lev. vi, 4. The thing deceitfully gotten. See <i>sobreforçar</i> .
SALIDURA, n. Lo que sale, R. Deut. xxiii, 23.	SOBRELUMBRAL, n. Umbral, R. Kings 1, vi, 31. See <i>lumbral</i> .
SANADURA, n. Sanidad, R. Lev. xiii, 10.	SOLANERA, n. Imagen del sol, R. Is. xvii, 8.
SARTAL, n. Collar, R. Prov. i, 9.	SOLAS, adv. A su—, Solo R. Gen. ii, 18.
SCIENTE, adj. Docto, R. Job xxxiv, 2. Acad.—ant.—	SOLAZAMIENTO, n. Placer, R. Prov. viii, 30.
SECA, n. Dry land (R. has also la seca), Gen. i, 9.	SOLOMBRA, n. Sombra, R. Jud. ix, 15. Bibl. Esp. lvii. Etym. <i>sol+ombra</i> (Lat. <i>umbra</i> ).
SECUTAR, v. Visitar, R. Ex. xxxiv, 7. Sal.—ant. ejecutar. Bibl. Esp. li, <i>secutarse</i> .	SOLOMBROSO, adj. Que hace sombra, R. Is xviii, 1.
SEGUNDAMIENTO, n. Segundo, Ley, R. Deut. xvii, 18. Repetition.	SOLTURA, n. Declaracion, R. Gen. xl, 5.
SENTENCIADOR, n. Adivino, R. Dan. ii, 27.	SOMBAIR, v. Persuadir, R. Jud. i, 14. En-gañar, R. Gen. iii, 13. Etym. from Lat. <i>sub+vadere</i> , as <i>embair</i> is <i>invadere</i> , if this latter etymology is at all correct in Körting.
SEQUIOSO, adj. Teniente sed, R. Sam. 2, xvii, 29. Adjective formed from <i>sequia</i> .	SOMPORTAR, v. Llevar, R. Gen. xlix, 15. Same as <i>soportar</i> =Lat. <i>supportare</i> .
SERPENTER, v. Creep, Gen. vii, 21. Translation of Hebrew <i>hasherez</i> <i>hashōrēz</i> , but cf. <i>serpear</i> , from Lat. <i>serpere</i> ; Bring forth creeping things, Gen. i, 20. Translation of Hebrew <i>yishrēzū</i> <i>sherez</i> . Sierpan serpiente. Augmentarse, R. Ex. i, 7, in Hebrew <i>yishrēzū</i> .	SOPORTARSE, v. Contenerse, R. Gen. See <i>somportar</i> .
SERPIBLE, n. Serpiente, R. Deut. xiv, 19.	SONTRAER, v. Sacar, R. Gen. xxxvii, 28. Etym.=Lat. <i>subtrahere</i> .
SERVEJA, n. Sidra, R. Num. vi, 2. Cf. Port. <i>serveja</i> .	SONTRAYMIENTO, n. (Atadura), R. xxxviii, 31. Pagn. has <i>attractiones</i> , which is the meaning here.
SESENO, adj. Sexto, R. Gen. xxx, 19.	Soso, n. Lodo suelto, R. Ezek. xiii, 10. Pagn. gives for the Hebrew <i>tāpēl</i> <i>insulsum</i> which at once indicates the origin of the word. Cf. Port. <i>soso</i> and see <i>higososo</i> .
SEXTEAR, v. Sextar, R. Ezek. xxxix, 2. The meaning of this word is incomprehensible to me; it is a translation of Hebrew <i>shishē'thīkhā</i> , and is probably due to mistaking it as related to <i>shēsh</i> .	SOVERTIMIENTO, n. Asolamiento, R. Is. i, 7. From <i>sovertir</i> , q. v.
SILLADURA, n. Signature, Job xli, 6. From <i>sylla</i> , q. v.	SOVERTIR, v. Trastornar, R. Is. xxiv, 1= <i>subvertir</i> .
SIMPLEZ, adj. Simple, R. Prov. ix, 4. This form corresponds more closely to Lat. <i>simplicem</i> ; the plural <i>simplices</i> occurs Prov. xiv, 18.	SULCO, n. Huebra, R. Sam. 1, xiv, 14. Same as <i>surco</i> . Sal.—ant. tierra o campo separado, de otro par un surco.
SISRA, Sidra, R. Deut. xxix, 6. Cf. Sal. <i>sizra</i> ant.—. Bibl. Esp. lvii.	SUPITO, adj. Subito, R. Num. vi, 9. Bibl. Esp. lvii. Sal.—ant.—.
SOBERBIAR, v. Ensoberbecerse, R. Ex. xviii, 11. Acad.—ant.—	SYLLO, n. Anillo. R. Gen. xxxviii, 18. Etym. Lat. <i>sigillum</i> .
SOBRADURA, n. (Redaño), R. Ex. xxix, 22. It is a translation of <i>yothereth</i> for which Pagn. gives <i>reticulum aut malium</i> , but the Bible refers it to <i>yāthar</i> 'to be left over,' hence the meaning is 'that which is left over.'	T.
SOBREFORÇADOR, n. Opresor, R. Jer. xxi, 12. See <i>sobreforçar</i> .	TAJAMIENTO, n. Entalladura, R. Kings 1, vii 37. See <i>tajar</i> .
TAMARAL, n. Palma, R. Ex. xv, 27. Formed from <i>tamara</i> date; see <i>atamaral</i> .	

TEMEROZIDAD, n. Cosa terrible, R. Deut. x, 21.

TEMPESTA, n. Torbellino, R. Kings 2, ii, 1. Bibl. Esp. lvii. Sal.—ant. tempestad.

TEMPESTEAR, v. Temblar, R. Jud. v, 4.

TEMPLACION, n. 'Drink-offering,' Num. xxviii, 7. Translation of Hebrew *nesekh*, from the verb *templar*.

TEMPLANZA, n. Drink-offering, Gen. xxxv, 15. See *templacion*.

TENDIMIENTO (de manos), n. Putting forth, Deut. xii, 7.

TESTAMIENTO, n. Testimonio, R. Ex. xvi, 34.

TESTIGUAR, v. Ser testigo, R. Lev. v, 1. Bibl. Esp. lvii. Acad—ant. atestiguar.

TESTIMONIANÇA, n. Testimonio, R. Is. viii, 16.

THASSO, n. Tejón, R. Ex. xxv, 5. This form is nearer to Low Lat. *taxus* or German *dachs*; the *h* is, no doubt, adventitious.

TORTAVEÑO, n. Impiedad, R. Deut. xiii, 13. Translation of Hebrew *bəliya'hal*, but I cannot ascertain the etymology of the second part of the word.

TORTOL, n. Tortola, R. Gen. xv, 9.

TOVAJA, n. Lienço, R. Ruth, iii, 15. Acad. *tobaja* ant. *toalla*.

TRAÇADO, n. Venda, R. Is. iii, 20.

TRANSIRSE, v. Morir, R. Gen. vi, 17. Bibl. Esp. lvii. *transir*. Sal. *transir* ant.—

TRASERRAR, v. Hacer salir vagabundo, R. Gen. xx, 13.

TRASERRARSE, v. Perderse, R. Gen. xxi, 14.

TRAVESAÑO, n. Moldura, R. Kings 1, vii, 28.

TREBEJAR, v. Danzar, R. Sam. 2, vi, 21. Acad.—ant. *travesear* etc. Cf. *Atrebejar*. Bibl. Esp. li-lvii.

TRIAGA, n. Triaca, R. Jer. viii, 22.

TRIBO n. Tribu, R. Num. i, 16. *Tribu* is generally given, but always of the masculine gender.

TROCAMIENTO, n. Contrato, R. Ruth, iv, 7. Acad.—ant. *trueque*.

TROMPETEAR (la trompeta), r. Tocar (la trompeta), R. Chron. 1, xv, 24. Acad.—fam.—

TUTANO, n. Tuetano, R. Is. xxv, 6.

## U.

UÑAR, v. Have Claws, Lev. ix, 3. Translation of Hebrew *taphreseth parsâh*.

## V.

VANTAJA, n. Abundancia, R. Mal. ii, 15. Same as *ventaja*.

VALLADAR, v. Cercar, R. Is. v, 2. Same as *valladear*.

VALLADADOR, n. Albañil, R. Kings 2, xii, 12. From *valladar*.

VEDAR, v. Apartar, R. Prov. i, 15. Faltar, R. Prov. x, 19.

VEDARSE, v. Cesar, R. Ex. ix, 29.

VEDIJA, n. Capello, R. Song. v, 11.

VENDIDA, n. Venta, R. Lev. xxv, 27. Acad. —ant.—

VERTEDERO, n. Las vertientes de las aguas, R. Deut. iv, 49. Ravine.

VERTEDURA, n. Derramadura, R. Lev. xxii, 4.

VIÇIO, n. Grosura, R. Job. xxxvi, 16. Cf. *aviciarse*.

VIGAR, v. Cubrir de planchas, R. Kings 1, vii, 3. Verb formed from *viga*.

VISREY, n. Gobernador, R. Ezra, viii, 36. Same as *virey*.

VIVIENDA, n. Vida, R. Gen. xlvi, 5. Acad.—ant. Género de vida ó modo de vivir.

VOLATILLA, n. aves, R. Gen. xv, 11. VOLADILLA, Ezra xxxix, 4. Acad.—ant. animal volátil.

VOLUNTARIO, adj. Voluntario, R. Chron. 1, xxviii, 9. Acad.—ant. deseoso, que hace con voluntad y gusto una cosa.

VULVA, n. Matriz, R. Gen. xx, 19.

## X.

XARIFE, n. Gobernador, R. Prov. viii, 15. Same as *jerife*.

## Y.

YANTAR, v. Comer, R. Kings 1, xiii, 7. Acad. —ant.—

YAZEDURA (de semen), n. Ayuntamiento de semen, R. Lev. xv, 18. See *yazida*.

YAZIDA, n. Lecho, R. Gen. xlvi, 4. Majada, R. Jer. 1, 6. Ayuntamiento, R. Lev. xviii, 23.

YNFAMA, n. Afrenta, R. Psalms xxxi, 13.

YUSANO, adj. Profundo, R. Deut. xxxii, 22.

YZQUIERDAR, v. Ir á la mano izquierda, R. Gen. xiii, 9. YZQUIERDEAR, Sam 2, xiv, 19. Translation of Hebrew *vē'asm'-flâh*.

## Z.

ZEBRO, n. Asno montés, R. Is. xxxii, 14.

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## Till IN THE SENSE OF Before.

IN some strictures on the English of Mr. William Dean Howells made by Dr. Hall in his *Recent Exemplifications of False Philology* (New York, 1872), at page 107 (foot-note), there is the following quotation from *Suburban Sketches*:

"It seemed long till that foolish voice was stilled."

This is Dr. Hall's comment: "Is this barbarous use of *till* peculiar to the West? It occurs in *Venetian Life*, also, pp. 96, 114. I know it only as an Irishism, in modern times."

It is natural to want to know what it is in this use of *till* that is barbarous, and one turns (after glancing at "Irishism" and "peculiar to the West") to the index for enlightenment. There the information is supplied,— "Till, for before, 107."

The edition of *Venetian Life* referred to by Dr. Hall is an early one, and its paging apparently different from later editions. In one of 1880, I have found the passages quoted below at the pages there indicated. Perhaps Dr. Hall would regard these passages and the one quoted above as objectionable for the same reason. The relation of the pages where these passages are, to the pages cited by Dr. Hall, suggests that they may be the ones to which he referred.

"It is sufficiently bad to live in a rented house; in a house which you have hired ready-furnished it is long till your life takes root," p. 104.

"I have said G. was the flower of serving-women; and so at first she seemed, and it was long till we doubted her perfection," p. 122.

At present, however, let us restrict our attention to the passage quoted by Dr. Hall, and to the definition of its error supplied in the index to his *Recent Exemplifications*. Dr. Hall says that the use of *till* in the sentence quoted is "barbarous," and that *till* as there used is "for before." The implication seems to be that the use of "till, for before,"

—that is in the sense of *before*—is barbarous. Now, on the contrary, to me these two things seem probable: (1) That, in the passage quoted, "till" is not "for before," and (2) that the use of "till, for before," is often quite right. Let us consider the second point first, and turn to literature to see whether a use of *till* that Dr. Hall regarded as "barbarous" has not the sanction of a considerable range of literary authority.

"Treuli Y seie to you, that this generacioun schal not passe, till alle thingis be don."—Wycliffe and Purvey, *The New Testament*, Luke, ch. xxi. Clarendon Press, 1879.

"Verily I say unto you, This generation shall not pass away, till all things be accomplished."—*The New Testament*, Luke, xxi, Revised Version, Cambridge University Press, 1881.

"...but who believes it, till Death tells it us?—Sir Walter Raleigh, "History of the World," *Typical Selections from the Best English Writers* (Clarendon Press Series), vol. i, p. 17.

"... but long it could not be  
Till that her garments, heavy with their drink,  
Pull'd the poor wretch from her melodious lay  
To muddy death." *Hamlet*, iv., vii.

"...and begged of me not to go on shore till day." Defoe, *Robinson Crusoe*, Stockdale ed., 1790, vol. i, p. 28.

"Man little knows what calamities are beyond his patience to bear till he tries them."—Goldsmith, *The Vicar of Wakefield*, ch. xviii.

But perhaps Goldsmith was using an Irishism.

"It [Guido's *Siege of Troy*] does not seem to have much entered into English literature till Chaucer's time, but Chaucer and Lydgate both used it."—Stopford Brooke, *English Literature Primer* (New York, 1894), sec. 25, p. 32.

"She did not know how long she had been there, till she was startled by the prayer-bell."—George Eliot, *Mr. Gilfil's Love Story*, ch. v.

"...though I demur to the truth of the assertion, yet there is no saying till the thing is tried."—William Hazlitt, *On the Conversation of Lords (Sketches and Essays)*, London, 1884, p. 200.

"Northumberland strictly obeyed the injunction which had been laid on him, and did not open the door of the royal apartment till it was broad day."—Macaulay, *History of England*, vol. iii, ch. x, p. 294.

"Nothing could wake her to life till the time came." George du Maurier, *Peter Ibbetson*, Part Fifth, p. 307.

"That, however, at the earliest would not be till tomorrow."—W. H. Mallock, *A Human Document*, ch. xvi, p. 229.

"He had planned not to touch his hoard till he had done with the Frampton job, and returned to Clinton for good."—Mrs. Humphry Ward, *The Story of Bessie Costrell* (New York, 1895), scene iv, p. 98.

"...but I had no formal religious convictions till I was fifteen."—J. H. Newman, *Apologia*, ch. i, p. 1.

So, too, *until*.

"On the present occasion, we did not quit the dinner until Mr. Slang, the manager, was considerably excited by wine..."—Thackeray, *The Ravenswing*, ch. vii.

"...Tom was delighted and greatly relieved to see us, having quite abandoned all hope of our appearing until the morning..."—Lady Brassey, *Last Voyage* (London, 1887), p. 201.

"Man is altogether passive in this call, until the Holy Spirit enables him to answer it."—Matthew Arnold, *St. Paul and Protestantism*, p. 9.

"One always thought of the country as gray, until one looked and found that it was green."—George du Maurier, *Peter Ibbetson* (New York), Part Second, p. 81.

The intention of "We won't go home till morning" was irregular and indiscreet, but its English is without fault.

*Till* or *until* is preferably used for *before*, when the proximity of some word of an incongruous sense would make *before* sound misplaced or odd. Among incongruous words of this kind are certain prepositions and adverbs, as *after*, *later*, *within*, etc.

"It is hardly possible, therefore, that disputes about politics or religion should have embittered his [Barère's] domestic life till some time after he became a husband."—Macaulay, *Critical and Miscellaneous Essays* (D. Appleton & Co., 1879), vol. v, p. 157,—"Barère's Memoirs."

"Now whose this small voice was I did not find out till many years later..."—George du Maurier, *Peter Ibbetson*, Part Second, p. 105.

"Her nature, indeed, had never gauged its own capacities for pleasure till within the last few months."—Mrs. Humphry Ward, *The Story of Bessie Costrell* (New York, 1895), scene v, p. 162.

"...her armies had not approached the Vistula until weeks after the disaster of Jena."—W. O. Morris, *Napoleon* (New York and London, 1894), p. 201.

"Only sixty-three, and apoplexy quite unknown until now in our family!"—Thackeray, *The Book of Snobs*, ch. xxiv.

"It was not, however, till several years after that it occurred to the much-wandering poet to fix his habitation in Venice."—Mrs. Oliphant, *The Makers of Venice*, Part iv, ch. i, p. 345.

"As it suddenly burst on one its entire aspect was English. It was not till a little later that the eye took note of the differences."—W. H. Mallock, *In An Enchanted Island*, p. 75.

"Till now that she was threatened with its loss, Emma had never known how much of happiness depended on being first with Mr. Knightley, first in interest and affection."—Jane Austen, *Emma*, vol. iii, ch. xii, p. 213.

It is interesting to note the gradations by which *till* (or *until*) and *before* pass into a common meaning. There is always an implication of *before* in *till* and *until* when used of time; but the sense that is in the foreground, in most cases, is that of continuance to a certain point. If the first and two last of the subjoined examples be compared, it will be seen that in the first the substitution of *before* for *till* would exactly reverse the sense,—for, at the time spoken of, the vessel could and did swim; in the two last quotations, however, the displacement of *till* and *until* by *before* would leave the sense (though not the smoothness of expression) unchanged. At what point the thought becomes such that *till* and *before* might be used interchangeably for its expression is a question that would, probably, be variously answered by different people, and variously, perhaps, even by the same person at different times.

"... it was not possible she could swim till we might run into port..."—Defoe, *Robinson Crusoe*, vol. i, p. 14.

"Every attentive regarder of the character of Paul, not only as he was before his conversion but as he appears to us till his end, must have been struck with two things."—Matthew Arnold, *St. Paul and Protestantism*, p. 26.

"The subscribers engaged ... to persist in their undertaking till the liberties and the religion of the nation should be effectually secured."—Macaulay, *History of England*, vol. iii, ch. ix, p. 249.

But one vast realm of wonder spreads around,  
And all the Muses tales seem truly told,  
Till the sense aches with gazing to behold  
The scenes our earliest dreams have dwelt upon.  
Byron, *Childe Harold's Pilgrimage*, Second Canto, lxxxviii.

"Bessie ran till she was out of breath."—Mrs. Humphry Ward, *The Story of Bessie*

*Costrell*, Scene ii, p. 42.

"... and thus I lay till the water ebbed away, and left my raft and all my cargo safe on shore." *Robinson Crusoe*, vol. i, p. 65.

"It [the villa] seemed to profane the landscape, and I was sorry that I had set eyes on it till, after a minute or two spent indoors, we were taken out into the garden . . ." W. H. Mallock, *In An Enchanted Island*, p. 77.

" . . . men of high rank, who had, till within a few days, been considered as zealous Royalists."—Macaulay, *History of England*, vol. iii, ch. ix, p. 276.—" . . . zealous Tories, who had, till very recently, held the doctrine of non-resistance in the most absolute form . . ." —*Ibid*, p. 277.

"Until we had secured 850 head [of cattle] in the *corral* some hours afterwards, we scarcely saw each other to speak to."—Isabella L. Bird, *A Lady's Life in the Rocky Mountains*, Letter ix.

"He used to go to meeting and preach himself, until his son took orders."—Thackeray, *The Book of Snobs*, ch. xiv.

" . . . laying up every corn, I resolved to sow them all again, hoping in time to have some quantity sufficient to supply me with bread; but it was not till the fourth year that I could allow myself the least grain of this corn to eat."—*Robinson Crusoe*, vol. i, p. 98.

"One terrible cry, ringing through the stillness of the night, was heard by the royal fleet, but it was not till the morning that the fatal news reached the King."—J. R. Green, *A Short History of the English People* (New York, 1882), ch. ii, sec. vi, p. 125.

"All men could not come in their own persons, and it was not for a long time, not till the twelfth or thirteenth century, that any one thought of choosing a smaller number of men to speak and act on behalf of all . . ."—Edward A. Freeman, *General Sketch of European History* (London, 1885), ch. x, sec. 6, p. 175.

"Until Mrs. Walker arrived, Miss Larkins was the undisputed princess of the Baroski company."—Thackeray, *The Ravenswing*, ch. iv.

"We never do anything well till we cease to think about the manner of doing it."—William Hazlitt, *On Prejudice (Sketches and Essays*, London, 1884, p. 68).—"I never knew till the other day, that Lord Bolingbroke was the model on which Mr. Pitt formed himself."—*Id. On the Conversation of Lords (Sketches and Essays*, p. 207).

"This will not go till all is over."—J. H. Newman, *Apologia* (London, 1883), ch. iv, p. 235.

"The answer to the French ultimatum will probably not be published until these pages are in our readers' hands." *The Spectator*, July 22, 1893, p. 101.

An undiscriminating use of *till* and *before* often produces ambiguity.

If we note the primary meaning of *till* and compare with it the sense of *before* where *till* and *before* seem to be interchangeable, we shall see that *before* carries varying implications according to the circumstances in which it is used. *Till* means, continually to a point of time mentioned or referred to, and usually with an implication of discontinuance at that point,—as, *he slept till the bell rang; it rained from ten till noon, I know, because I was out in it*. The rain spoken of in the second sentence may have continued after noon, but the speaker does not assert knowledge of it. Bearing in mind the meaning of *till*, let us examine two sentences in which *before* occurs.

(a) *Before he met with that accident his health was good.*

(b) *His health was good before he went to Colorado.*

In (a) *till* may be used for *before* because health is a continuing state, and his good health lasted to the time of the accident, at which point it ceased (by implication) to be good. But *before* produces here no ambiguity. In (b) *till* ought to be used instead of *before* if the meaning intended is that his health ceased to be good after he went to Colorado, for the sentence as it stands may be understood in more than one way, and there is nothing to show whether, after he went to Colorado, there was any change or not in his health.—We may say, then, that, where it appears from the circumstances—that is, without the use of *till*—that a state or act continued to a certain time and then ceased or changed, *before* and *till* may be used interchangeably, but that, if such meaning be intended, and the intention does not appear from the circumstances, then *till* ought to be used to make the meaning clear. Sentences of which (a) is the type are very common; frequent examples of them turn up in remarks, serious or burlesque, about things "before the War."—"What a moon that was—fo de Wah!"

The ambiguous *before* illustrated in (b) occurs in affirmative sentences; in negative sentences there may be an ambiguous *till*. One cannot know, from the sentence alone, "it did not rain till noon," whether the rain did not

begin before noon or whether it ceased before noon. If the former meaning is intended, the ambiguity will be removed by the substitution of *before* for *till*; if the latter sense is the right one, it should be apparent from the circumstances.

Returning now to the passage that has served as the text for this discourse—Dr. Hall's quotation from Howells—the question at once rises in the mind, *Is "till" used there for "before?"*—"It seemed long till that foolish voice was stilled."—To me the sense is not quite the same as when *before* is substituted. *Till* gives to "seemed" a continuance that is not conveyed in *before*, and that protracted duration of the seeming was doubtless the sense intended by the author. The two quotations from Howells that I have cited by conjecture as those referred to by Dr. Hall stand, perhaps, on a different footing.

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#### RAPHAEL'S POESY AND POESY IN FAUST.

In a very interesting article in this journal,<sup>1</sup> Kuno Francke has recently called attention to a parallel to Goethe's *Euphorion*. Indeed the resemblance between *Euphorion* and *Scherz* appears so striking that no one can help agreeing with the author that Goethe must have been influenced in this case by Tieck. It is furthermore a well-known fact that Euphorion represents Poesy and gradually assumes the features of Lord Byron. There remains nevertheless one stanza of the chorus requiring explanation, an explanation which will be attempted in the present article.

After Euphorion has stopped playing with the maidens he begins to ascend the rocks, and heedless of the warnings and pleadings of both parents and chorus, continues to mount until finally he can overlook the whole of the Peloponnesus and perceive its warlike aspect. Thereupon the chorus sings:<sup>2</sup>

Seht hinauf wie hoch gestiegen!  
Und er scheint uns doch nicht klein.  
Wie in Harnisch, wie zum Siegen,  
Wie von Erz und Stahl der Schein.

<sup>1</sup> Vol. x, cols. 129-131.

<sup>2</sup> Vv. 9851-9854.

After Euphorion has replied in a speech full of warlike enthusiasm, the chorus continues:<sup>3</sup>

Heilige Poesie,  
Himmelman steige sie,  
Glänze, der schönste Stern,  
Fern und so weiter fern,  
Und sie erreicht uns doch  
Immer, man hört sie noch,  
Vernimmt sie gern.

Euphorion, however, goes on in his martial strain, thereby calling forth sad and reproachful words of Helena and Faust.

The stanza concerning Poesy is so truly inspired and so entirely in keeping with the beautiful lines in which Phorkyas has described<sup>4</sup> the divinely poetical character of Euphorion, that the ordinary reader will scarcely notice any discrepancy here. A more careful inspection, however, cannot fail to disclose it. Indeed, it is so great that Schroeder seems to suppose that this stanza is not addressed to Euphorion at all, when he says:<sup>5</sup> "Die Poesie steigt *wie* Euphorion himmelman, fern und ferne wie ein Stern," u.s.w.

Yet we may ask, how is it possible that at such a critical moment the chorus should address its apostrophe not to Euphorion who represents Poesy, but to Poesy as distinct from him? Is it not much easier for us to substitute in our imagination Poesy for Euphorion who is clothed like Apollo, the God of Poetry, with lyre in hand, than to connect him with Lord Byron which we have to do when the chorus sings his funeral dirge?

But granted that Poesy and Euphorion must be identical, we still wish for an explanation as to why Goethe should suddenly have substituted: 'Sacred Poesy rising heavenward and shining like the brightest star, yet ever reaching us with her melodies,' for the Apollinarian Euphorion who only a moment ago appeared to the chorus like a young Mars. This explanation is, I think, furnished us by Raphael's celebrated personification of Poesy in the *Stanza della Segnatura* of the Vatican. To be sure, Goethe does not mention this painting explicitly in any of his letters from Italy now extant, but it is evident that he appreciated it highly, for two of the copies of

<sup>3</sup> Vv. 9863-9869.

<sup>4</sup> Vv. 9619-9627.

<sup>5</sup> Goethe's *Faust, Second Part*, 2d. ed. p. 271.

it which he procured may still be seen at his house.

In Raphael's painting we find Poesy seated on a throne in the clouds, and her outspread wings show that she is ascending. A wreath of laurel crowns her head which is turned towards the right, while a golden lyre rests in her left hand and a book in her right. One winged genius is seated by her right side holding a tablet inscribed with the word *Nume*, whilst another is kneeling on her left with one bearing the legend *Afflatur*. The figure represented is Sacred Poesy, and the divine inspiration has found a supreme expression in her eyes that are gazing into the distance.

Now we are so fortunate as to have a direct testimony for Goethe's fondness for Raphael, dating within a year or two of the time when he wrote the greater part of *Helena*, for Eckermann tells us:<sup>6</sup>

Er beschäftigt sich mit Rafael sehr oft, um sich immerfort im Verkehr mit dem Besten zu erhalten und sich immerfort zu üben, die Gedanken eines hohen Menschen nachzudenken.

Certainly Goethe's and Raphael's personifications do not agree in every particular, for Raphael has not represented his Poesy in the act of singing, and Goethe mentions neither book nor lyre. Yet these are merely inherent differences between the Arts of Poetry and Painting; in spirit the two are identical: Goethe the Poet did think a thought of Raphael the Painter, and reproduced with equal beauty in language and verse what his model had so loftily expressed with paint and brush.

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#### SCHNOERKEL.

IN vol. x, no. 3, of the *Publications of the Modern Language Association*, Professor H. Collitz very ingeniously derives German *schnörkel* from *schrenkel*, which is connected with *schrank*. Starting as he does from the earlier form *schnörkel*, it is quite among the possibilities to suppose this a corruption of *schrenkel*. But this is not a natural change,

<sup>6</sup> *Gespräche*, Vol. iii, 6th ed., p. 29.

and would hardly occur without some outside influence. We might easily understand a metathesis changing *schrenkel* to *\*schernkel*, but not so easily to *schnörkel*.

The etymology previously given by Weigand, and adopted doubtfully by Kluge, connects *schnörkel* with O.H.G. *snarha* and *snerhan*. Of this Collitz says:

"This etymology is in open conflict with Grimm's law, since the guttural in *snerhan* is Germanic *h*, shifted from Pregermanic *k*, while the guttural in *Schnörkel* clearly represents Germanic *k*, shifted from Pregermanic *g*."

This would settle the question as far as Weigand's derivation is concerned if the *k* belonged to the root-syllable, and could not be explained in any other way. But that is not a safe assumption. Compromise-forms arise, or forms which, like *ewigkeit*, have introduced a sound from the simplex that does not properly belong in the compound. If we did not know that *-keit* was to be divided *-c-(h)eit*, we should deny its relation to *-heit*. *A priori*, therefore, we cannot discard Weigand's derivation. This is a matter to be settled by evidence.

Collitz quotes from Kramer's dictionary the form *schnörchel*, but regards the *ch* as Upper German for *k*, which it may or may not be. *Schnörchel*, or rather *\*schnerchel*, is what we should expect in a derivative from *snarha*, but *schnörkel* is not without a parallel. Of the derivation of *ferkel* there can be no doubt; but from O.H.G. *fark*, diminutive *farkell(n)*, M.H.G. *verch*, *verhel*, *verhelin*, O.E. *fearh*, we should expect to find *ferchel*. But already in M.H.G. occur *varc*, *verkel*, *verkelin*. It will be borne in mind that the *h* in *fark* is Germanic, and therefore should be expected in Low as well as in High German.

Now the M.L.G. *verken*, Dutch *varken*, is easily explained as *\*verhken*, the diminutive. The form *verchel* yielded to *verkel* under the influence of L.G. *verken*, *varken*. We may suppose that the M.H.G. *vark* was further influenced to assume the form *varc* from the diminutive *varken* or from another word of similar meaning, *barc*. There is also another possibility. *Varke*, plur. *verken*, occurs as a weak masculine. The singular here may have been formed from the plural of the diminutive which was felt as a simplex. From this has

come the modern Bavarian *der fark*. It is also barely possible that M.H.G. *varc*, *varkes* was for an original *varc*, \**varges*, I.E. \**porkðs*. At any rate it will be seen that considerable confusion has crept into this word.

In like manner *schnörkel* for \**schnerchel* < *snarha* may have been influenced by a L.G. \**snerken* < \**snerhken*. Perhaps Bav. *schnürkeln* (see Benecke, Müller u. Zarncke, *Mhd. Wtb.* s. v. *snirche*) points to such a form. It is apparent, therefore, that *schnörkel* is derivable from *snarha* without doing violence to Grimm's law. It would then be connected with the large family of words from the I.E. root *snō*, *snē*. Cf. Kluge, *Et. Wtb.*, s. v. *schnur*, and Noreen, *Urg. Lautlehre*, pp. 77 and 208.

The confusion of *ch* and *k* in *ferchel*: *ferkel*, *schnörchel*: *schnörkel* may have been further promoted by the interchange of *ch* and *k* in other words in which *ch* and *k* both come from Germanic *k*. This was brought about by the development of a vowel in the combination *-rk*. Thus O.H.G. *starc* and *starah*, *storc* and *storah*, *werk* and *werah*, etc., giving M.H.G. *starc* and *starch*, *storc* and *storch*, *werc* and *werch*, and N.H.G. *stark*, *storch*, *werk*. Where *ch* occurs, the svarabhaktic vowel was present before the High German soundshifting.

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#### NOTE ON ALFRED'S *Cura Pastoralis*.

IN Alfred's version of Gregory's preface to the *Cura* there is an inserted phrase, *ond hira geðæf bion*, which seems to have puzzled the commentators and lexicographers, all of whom see in the adjective *geðæf* only the sense of 'satisfied,' 'approving,' which is exactly the reverse of the sense required by the connection in this place. Sweet translates 'and subdue them,' but says in a note that this is purely conjectural, and gives the suggestions of Skeat and Lumby, the former of whom proposes 'be their help, that is, their amender or corrector,' and the latter, (comparing "ic eom *geþafa*" in the *Boetius*), 'be convinced of them.'

It seems a little strange that the passage in the *Boetius* did not suggest the meaning, for 'ic eom *geþafa*', cited by Lumby, translates

*fateor*. The phrase in the *Cura*, without question, has the same meaning, and we may translate: 'The fourth is that he should be willing to recognize his own faults and to acknowledge them.'

The phrase *geþafa beon* occurs often in the *Boetius*, and a comparison will show the meaning clearly. Instances are xxvi, 2, *ac hwi ne eart þu his geþafa?* (Lat. *quidni fateare?*); xxxiv, 12, *we sceolon beon nede geþafan*: *ibid. ðæs þu wære nu geþafa*; xxxiv, 2, *ic eom geþafa*, (Lat. *accipio*, cf. Hor. *Sat. i, v, 58*); xxxiv, 3, *ic his wæs ær geþafa*; xxxiv, 9, *ic eom geþafa*, (Lat. *assentior*). In all these Fox translates 'be convinced,' which, to be sure, does not differ much from the exact meaning, which is 'admit' or 'acknowledge' the truth of a statement or argument used by another.

There can be no doubt, I think, of the connection of the adjective and the noun, or of the identity of meaning in the two phrases. It may not be amiss, however, to call attention to the fact that the later lexicons treat the stem-vowel of *ðafian*, *geþafa*, etc., as short. This removes the difficulty which troubled Sweet; (see note in his edition of the *Cura*).

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#### ON THE DEVELOPMENT OF POPULAR LATIN *ei* INTO FRENCH *ei, oi*.

##### I. PRONUNCIATION.

THE development referred to in the title of this article constitutes one of the most prominent characteristics of the dialect of the Ille-de-France and, at the same time, one of the most puzzling subjects for investigation known to students of Old-French philology. Tentative explanations of the phenomenon have been made in numerous articles, in many paragraphs of historical French grammars and in several dissertations. The object of the present writer is to invite attention to a possible solution that was suggested to him in part in the course of a critical reading of certain passages of a book which, on account of the many practical points of view of its author, is to be recommended to theorizers in the line of Gallic linguistics: I refer to the work of M.

Paul Passy, *Les Changements Phonétiques*.<sup>1</sup>

On pp. 191-195 of this publication M. Passy is discussing the evolution of diphthongs. He there announces as a principle, illustrated by many examples drawn from French and other languages, the following proposition: Of the two elements of a diphthong the first exhibits a tendency to be dissimilated from the second, and at the same time the second manifests a contrary disposition to be assimilated to the first. By applying this formula to the case in hand we may trace the probable succession of steps in the elaboration of *ɛ* into *oi*. I begin with *ɛi* which has developed from *ɛ* by the seventh century (cf. English *say, make, escape*, pronounced as *seɪ, meɪk, eskeɪp*). In *ɛi* by the dissimilation of the first from the second element we get *ɛi*, and by the assimilation of the second to the first *ɛɛ*. Now in *ɛɛ* the first element is again dissimilated from the second, leaving *ɛɛ*, while the second is assimilated to the first, making *ɛɛ*. Again, in *ɛɛ* the first element is dissimilated from the second, producing *ɛɛ*. That this latter stage actually occurred and was pronounced as indicated is proved by rhymes. In the thirteenth century the pronunciation *ɛɛ* is attested, later that of *wɛ*, and still more recently that of *wa*. The change of the diphthong *ɛɛ* from a falling to a rising one, *wɛ*, calls for no especial remark, since several counterparts of such a procedure are known in Old French. The *o* of *ɛɛ* becomes *w* by reason of the suggestion of the *w* produced by the action of the lips in forming rounded *o*, and also in obedience to the general tendency in French for the unaccented first part of a diphthong to assume the value of a semi-consonant. Now, we may consider *wa* as either a further growth of *wɛ* or else as an independent development from *ɛɛ*, existing by the side of but not deriving from, *wɛ*. To explain how *wɛ* directly became *wa* we have a suggestion of Schwan that it did so first before *r* (cf. *barre: poirre*, Villon), the *e* of *wɛ* thus forming one of a number of cases in which *e* before *r+consonant* descends to *a*.

<sup>1</sup> Paris, 1891. In addition to the aid received from this thesis I take great pleasure in acknowledging that derived from the penetrating observations of two students now attending my lectures on Old-French Phonology at the Johns Hopkins University,—Messrs. E. C. Armstrong and R. H. Griffith.

To make *wa* a separate product of *ɛɛ* we continue the method by which we arrived at *ɛɛ*. For the latter the next stage of development is the assimilation of the second to the first element by which we obtain *ɛa*. Here the first element is again dissimilated, becoming *o*. In *oa* the second vowel is the more sonorous and consequently the accent is shifted to it, causing *oa*, which is the pronunciation of many Frenchmen of to-day (some of whom carry the process of dissimilation yet farther, saying *ud*) but in the mouths of the majority of speakers *oa* became *wa*.

The appended scheme will probably exhibit the natural phonetic sequence of the changes already indicated:



This scheme represents to the eye the different stages through which the *ɛ*-sound has passed in its successive stages of dissimilation. The second development begins at *i*, and following the evolution of *ɛ*, arrives on the scale as far as *a*. As a *résumé*, the development (in pronunciation) of our combination may be indicated as follows: *ɛi* > *ɛi* > *ɛɛ* > *ɛɛ* > *ɛɛ* > { *oɛ* > *wɛ* (> *wa*) } *øa* > *øa* > *oa* > *wa*.

## II. ORTHOGRAPHY.

How far does the above explanation of the history of the pronunciation of our phenomenon accord with the fact that the orthography of the digraph has changed but once since French has become a written language, that change being the substitution in *ei* of *o* for *e*, *oi*? The general statement holds good that orthography is conservative, that it always lags behind pronunciation, and that therefore in cases where the former does not coincide with the latter this fact offers no barrier to a reasonable phonetic exposition of the transition of a given speech-product. While the acceptance of this principle may aid in accounting for the present retention of *oi*, in which the two letters assuredly offer no suggestion as to the proper phonetic value of the combination, I think, nevertheless, that at a certain period in the construction of the French language the transcription by *oi* did

respond to a feeling for a change in spelling corresponding to a new pronunciation of derivatives of Popular Latin *ɛ*. We may suppose that the stages in our scheme between *ei* and *œ* were compassed in a comparatively brief space of time; when, however, the written *ei* arrived at the pronunciation *œ* the divergence in pronunciation and orthography was so evident that a conscious effort to reconcile the two was made. The result of this attempt was the use in writing of *oi*. The question may naturally arise: Why, in altering the orthography of *ei*, was only the first vowel (*e*) changed (to *o*) and the *i* left? May not the following suggestions account for this? In virtue of its conservative nature, already noticed, orthography when it does change to suit the pronunciation of a given combination often seizes upon the more prominent part of that combination and denotes it, leaving the less marked portion unaltered. Now in the present instance, either because the change (in pronunciation) of the first element *e* (of *ei*) to *o* (of *œ*) was so much greater from a phonetic point of view than that of the second element *i* (of *ei*) to *e* (of *œ*), or because the accent, bearing originally upon the *o*, rendered the enunciation of the unstressed *e* (of *œ*) indistinct, only the *e* (of *ei*) was altered in spelling, the *i* being left intact; hence the result, *oi*.

Although important changes in pronunciation have affected our combination since it has passed the *œ*-stage, the use of *oi* to indicate whatsoever degree of change has never been interfered with (except sporadically by grammarians); *oi* remained in the sixteenth century when the pronunciation was *wɛ*; and we continue to write it notwithstanding our present pronunciation, *wa*, and it was only at a recent date that *ai* was substituted for it in words in which *oi* had had the value of simple *ɛ* (as; *Français*) for three centuries. Such a state of orthography may be partly due to the fact that the French in becoming a fixed literary medium, clung the more tenaciously to traditional script; it may be due partly also to the coincidence that this *oi* once written, appealed immediately to the eye as belonging to the very numerous class of words in which *oi* was etymological (originating for the most

part in *o+a* palatal and *au+a* palatal, as *miroir, joie*); all three of these *oi*'s had the same development in pronunciation, and the etymological foundation for the orthography of the latter two, if it did not help to fashion *oi* to denote the pronunciation of *œ* (supposition by no means impossible), may at least be adduced as favoring the retention of *oi* after the latter had once made its appearance.

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#### FRENCH LITERATURE.

*Athalie by Racine*, with a Biography, Biblical References and Explanatory Notes in English by C. FONTAINE, B.L., L.D., New York: W. R. Jenkins. Boston: C. Shoehof. 8vo, pp. iii, 111. 25 cts.

*Racine's Athalie*, edited with an Introduction, containing a Treatise on Versification, and with Notes by C. A. EGGERT, Ph. D., Boston: D. C. Heath & Co., 8vo, pp. xxvi, 130. 30 cts.

THE publication in the same year of two separate editions of Racine's famous tragedy naturally invites of itself a comparison between the two, and at first sight would seem to make the task of the reviewer an easy one. On closer inspection, however, the books before us reveal entirely different conceptions in their respective authors of the object and purpose of their work, and thereby demand another method of analysis from the one suggested by their titles.

Mr. Fontaine has had in mind a text for class translation, and rapid translation at that. Accordingly, after a short sketch of his author and a list of the proper names in the play, with their corresponding English equivalents, and biblical references (in all barely five pages of print), he comes at once to the play itself. On the way, the list of characters is annotated with the names of the actors who took part in the first three representations.

The notes following the text are evidently the result of class room work. They clearly reproduce what the editor's experience has shown him to be necessary to a quick rendering of the original. For they are, with few

exceptions, detailed translations. How far such methods of editing should go, whether they should encroach on the ground of the lexicon and grammar, is perhaps still a matter under discussion. Yet we think that the majority of instructors believe that there is greater danger in assisting the student too much, in annotating our modern texts, than too little. One objection to Mr. Fontaine's use of the method is that he has occasionally allowed himself to give his own meaning to Racine's words. He translates *téméraire* once by "common, vulgar" (p. 24, l. 19), and in other passages he rather obscures the interpretation of his author by renderings which are either vague or are badly proof-read. Such instances may be found on p. 26, l. 26; p. 28, l. 9; p. 31, l. 7; p. 43, l. 13; p. 57, l. 11; p. 83, l. 8.

Occasionally the editor gives a note on the versification, or he comments on Racine's use of words. In the latter case his statements are not always felicitous, as in the example of *déplaisirs* (p. 16, l. 6), which has here its customary seventeenth century meaning, or in regard to the gender of *amour* (p. 17, l. 28), masculine as well as feminine with Racine.

Perhaps the chief drawback of this edition—allowing the editor his view of what an edition of a classical tragedy should be—is in the printing of the text. The lines are not numbered at all, either consecutively or by page, nor are the acts and scenes indicated in the head lines of the right-hand pages. Such omissions—omission of essentials we think—make reference to the different parts of the play wearily difficult, and offer numerous stumbling-blocks to the feet of the editor himself. On the first page, for instance, the name of the speaker is evidently counted for a line in the note references, while on the second it is not. Elsewhere half-lines seem to be reckoned as whole ones. Such inconveniences to quick handling should be remedied in a second edition.

Prof. Eggert has entered upon the preparation of his edition in a somewhat more comprehensive spirit. Instead of furnishing his pupils with a text for rapid reading, he has

aimed particularly at presenting to them a piece of literature, one of the best in the history of the French drama. His work as an editor is to call attention to those characteristics of *Athalie* which have given it its reputation. The mere translation of the play into English is, therefore, a secondary and incidental matter with him. For this reason he recapitulates in his Introduction the leading events of Racine's career, and insists on the significance of his two religious tragedies. After this historical prelude comes a careful study of French classical versification, based on the lines of the play itself. Some eleven pages are thus devoted, which dispose of the subject with the same clearness and thoroughness that Matzke has shown in his chapter on the versification of the romantic school, contained in his edition of *Hernani*. Instructors in French literature are certainly under obligations to these two editors for their adequate presentation of a not very alluring theme.

After the Introduction comes Racine's preface to *Athalie*, which treats of its sources and the suggestions furnished him by the Scriptures. The text follows next, the lines being numbered consecutively throughout the whole tragedy. The notes of the editor are in the main historical and literary. Considerable attention is paid to the language of the author, in those passages where it differs from the usages of the present day. Also the devices of the poet in adapting his vocabulary to the demands of his verse are repeatedly noticed. Among other interesting matter adduced to throw light on Racine's literary procedures are quotations from his favorite writers of Roman antiquity, where such quotations have an evident bearing on the thought and style of the play. The Latinisms allowed by the purists of the time are also pointed out. Translations are given wherever required, and syntactical constructions are commented upon or construed, as the case demands.

Indeed in all respects, this edition of *Athalie* meets the requirements of that literary study which should be especially bestowed on the masterpieces of the French drama. It is the most complete in its equipment of any of the editions of classical tragedy published in this country, and should serve as a model and

standard for future editors in the same field.

F. M. WARREN.

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FRENCH EPICS.

*Die Französische Heldenage.* Akademische Antrittsvorlesung gehalten am 25. Januar, 1894, von Dr. CARL VORETZSCH, außerordentlicher Professor der romanischen Philologie an der Universität Tübingen. Heidelberg: Carl Winter's Universitätsbuchhandlung, 1894. 8vo, pp. 32.

THE above essay presents to the reader a very clear and succinct summing up of the present state of scholarly research into that vast and entertaining field of mediaeval literature which is fitly designated as the French Epic. Though most of the facts here set forth and many of the views advanced are the common property of Romance scholars, this short pamphlet will well repay a perusal, because of the neat and careful manner in which the chief problems that are encountered by the literary investigator, and the necessary limitations to his investigations in this domain, are set forth.

It will, perhaps, not be out of place to call to mind a few of the facts to which Prof. Voretzsch has especially directed our attention. One of the earliest and most celebrated workers in this field was the German poet Ludwig Uhland, who as far back as the year 1812 published a monograph entitled *Ueber das altfranzösische Epos.*<sup>1</sup> His co-worker Immanuel Bekker led the way in the publication of texts by his edition of the Provençal epic of *Fierabras.*<sup>2</sup> Prof. Voretzsch then draws a parallel between German and French epic tradition, and finds that the former has mainly been studied from the point of view of the propagation of legendary recitals, whilst the latter has been investigated chiefly as a special category of literary production. This difference in treatment he considers to be easily explain-

<sup>1</sup> First published in *Die Musen*, Eine norddeutsche Zeitschrift, herausgegeben von Friedrich Baron de la Motte Fouqué und Wilhelm Neumann, vol. iii, pp. 59-101, and vol. iv, pp. 101-155. In 1860 it was reprinted in: *Uhlands Schriften zur Gesch. der Dichtung und Sage*, herausgegeben von Ad. Keller und Wilh. Holland, vol. iv, pp. 326-406.

<sup>2</sup> *Der Roman von Fierabras, Provensalisch.* Herausg. von Immanuel Bekker, Berlin, 1829. 4to.

able by the difference in the two traditions themselves: the development of the German epic is shrouded in mystery and has its chief interest as a mixture of myth and history, whereas the French epic has arisen within historic times and presents to us all phases of epic literature in great abundance. Furthermore, we find that the German epic is of heathen origin, the French of Christian; the German epic has a great central point in the *Nibelungenlied*, the French is practically without such, for its tradition does not centre in the *Chanson de Roland* in a degree at all comparable to that which exists in the case of the German poem. Finally, as embodying a general truth with regard to the French Epic, the statement may be made that it is the history of the nation in its heroic period embellished by tradition and poetical inspiration.

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MIRACLE PLAYS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—So far as I have noticed, the historians of the drama do not find positive proof of the presentation of miracle plays earlier than the thirteenth century. Ebert, for example, in his *Studien zur Geschichte des Mittelalterlichen Dramas* calls a reference to the *repraesentatio passionis et mortis Christi*, in 1244 "die älteste Nachricht von dem geistlichen Schauspiele der Italiener." Some time since in reading Bishop Liutprand's narrative of his embassy to Constantinople in 968, I came across a passage which seemed clearly to prove that miracle plays existed in Constantinople in the tenth century. As the histories of dramatic literature which I have consulted make no reference to the matter, it seemed worth while to call attention to the passage in question<sup>2</sup> which reads as follows:

Decimotertio (i. e. Calendas Augusti [July 20]) autem, quo die leues Graeci raptionem Heliae prophetae ad caelos ludis scenicis celebrant.

<sup>1</sup> *Jahrb. für roman u. Eng. Lit.*, Bd. v, s. 51.

<sup>2</sup> Liutprandi Legatio, 31 *Mon. Germ. Hist.* SS. iii, 353-4.

There seems to be no doubt that Liutprand is referring to a miracle play and that his use of the contemptuous *leues* indicates not only disapproval, but also the prejudice of previous unfamiliarity. Krumbacher<sup>3</sup> takes the same view of the passage, concluding with the remark :

"So kann er nichts anderes meinen als eine Art von Mysterienspiel."

Possibly additional references at similar performances might be found in Sathas' *Ιστορικὸν δοκίμιον περὶ τοῦ θεάτρου καὶ τῆς μουσικῆς τῶν Βυζαντίων*, Venice, 1878, a work which is unfortunately not accessible to me.

An interesting question arises as to whether the miracle play developed independently in Constantinople and in Italy, or whether the idea was introduced into western Europe by the pilgrims, crusaders and merchants who frequented Constantinople so generally from the tenth to the thirteenth centuries.

EDWARD G. BOURNE.

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"THE DEVIL AND DOCTOR FOSTER."

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—This interesting expression, which at once suggests a relationship with the *Faust-Sage*, is used, or to speak more accurately, has been used, with considerable frequency as an everyday phrase in certain parts of Maryland and West Virginia.

It is not so popular to-day as it was twenty-five years ago and is confined to Maryland, more particularly, although by no means exclusively to the northern part of the state. The fact of its usage in other parts of America would seem, however, to preclude the possibility of it being a provincialism. The origin of the saying is probably to be found in the confusion of the common English name Foster with Doctor Faustus—the transition being by no means phonologically impossible. However, to speak with certainty concerning its origin, a fairly complete knowledge of its distribution is necessary. This brief note has therefore been written in the hope that some

<sup>3</sup> *Gesch. der Byzantinischen Litteratur*, pp. 297-298.

one may be able to contribute something which may lead to the satisfactory explanation of an interesting expression that is fast going out of use.

THOMAS STOCKHAM BAKER.

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PERSONAL.

Prof. Edward E. Hale, Jr., A.B. (Harvard) 1883, Ph. D. (Halle) 1892, has been called from the State, University of Iowa to Union College, Schenectady, N. Y., as Professor of Rhetoric and Logic.

Mr. Wm. Peters Reeves A.B. (J. H. U.) 1889, Ph. D. (J. H. U.) 1893 has been appointed Instructor in Rhetoric at Union College.

Mr. James P. Kinard, Graduate of the South Carolina Military Academy, 1886, Ph. D., Johns Hopkins University (Oct. 1895), has been elected Professor of English and History at the Winthrop Normal and Industrial College, Rock Hill, S. C. Mr. Kinard has prepared a dissertation on *Wulfstan's Homilies in regard to Style and Sources*, which will be published.

It is announced that Dr. F. H. Sykes of the Johns Hopkins University has been appointed Professor of English in the Western University of London, Ont. The Arts faculty of this University, which has just been established, is the third of its faculties, the Divinity faculty dating from 1863, and the Medical from 1882. Other members of the new faculty are the Rev. B. Watkins, late Scholar of Jesus College, Cambridge, Professor of Classics, and the Rev. C. B. Guillemont, of the Academy of Paris, Professor of Modern Languages.

Dr. Sykes is an honor graduate of the University of Toronto and was scholar and fellow of the English department of the Johns Hopkins University, receiving his doctor's degree in 1894 on a dissertation dealing with French Elements in Middle English. During the past year he lectured in the graduate department of the Johns Hopkins University on Romanic influences on English.

Mr. Glen Levin Swiggett has just been placed in charge of the German Department of Purdue University (La Fayette, Ind.).

Having been appointed Instructor of French and German in the University of Michigan in 1890 (see MOD. LANG. NOTES, Vol. v, p. 223), Mr. Swiggett devoted some time to work on the Canadian-French dialects, and in 1892-1893 spent a year in graduate work in the Johns Hopkins University. From 1893 to 1895 he served as Instructor of Modern Languages in Indianapolis academies and in the Plymouth Institute of that city, passing thence to his present position.

## JOURNAL NOTICES.

**REVISTA CRITICA DE HISTORIA Y LITERATURA ESPAÑOLAS.** ANO I, NUM. 1-3. *Contents:* Marzo, 1895: **Huebner, E.**, Estudios Ibéricos, por J. Costa.—**Giner de los Rios, F.**, Discurso, por R. Velásquez.—**Llabres, G.**, Privilegios y Franquicias de Mallorca, por J. M. Quadrada.—**Webster, W.**, Santa Teresa, por G. Cunningham.—Jaime el Conquistador, por Darwin Swift.—Judios en España, por Jacobs—Historia de España, por Burke.—La Celestina, por Mabbe.—Diario de un Oficial, por Tomkinson.—**Farinelli, A.**, Don Juan, por F. de Simone Brouwer.—**Menendez y Pelayo, A.**, Versos Españos y Garcilaso en Italia, por Croce.—Estudios de Historia Literaria, por Flaminio.—**Codera, F.**, Dominación Árabe, por Van Vloten. Notas Bibliográficas; Revista de Revistas; Comunicaciones y Noticias, por J. R. Melida, Webster, R. A.; Amena Literatura, por Ochoa. M. M. y P.—Abril, 1895: **Cotarelo, E.**, Obras de Lope de Vega.—**Chacas, R.**, Historia de Cullera, por A. Piles.—**Gómez, Imaz M.**, Nuestra Señora de Regla, por J. Gestoso.—**Mapa, P.**, Geológico.—**Menendez, y Pelayo, Barlaam y Joasaph**, por Haan.—**Villa, Rodríguez**, Embajadores Franceses, por A. Morel-Fatio.—**de Unamuno, M.**, Vasco y Bereber, por Gabelentz.—**Pidal, R.**, Menéndez, Glosas Españos, por Priebsch.—**Melida, J. R.**, Diccionario de Antigüedades Cristianas, por Martigny.—**Fitzmaurice-Kelly, J.**, D. Jaime I, por Beazley.—**W. W.**, España y la Biblia, por Mayor.—**Webster, W.**, Historia de España, por Burke.—Notas Bibliográficas, por A. R. Ll. y R. A.—Revista de Revistas.—Comunicaciones y Noticias.—Academia de la Historia.—Necrologías.—Noticias.—Amena Literatura.—**Ochoa, J.**, Teresa, por Alas.—**Torquemada y San Pedro**, Literatura Catalana en 1894, por A. R. Ll.—Mayo, 1895: **Morel-Fatio, A.**, Retratos de Antaño, por el P. Coloma.—**de los Rios, A.**, Santoña Militar, por R. Bruna.—**García, J.**, Cata-llna, Sigilografía, por J. Mourillo.—**del Mazo, S. García**, Prehistoria de Sevilla, por Candau.—**Gulchot, A.**, Sevilla Prehistórica, por Cafal.—**Costa, J.**, España en la Biblia, por Vigil.—**de Araujo, J.**, Catálogo, L. da Cunha.—**Duro, C. Fernández**, Cartas, por Oliveira Martins.—**Farinelli, A.**, Elegía de Lope de Vega, por Conti.—**de Unamuno, M.**, Seguros del Ganado, por Webster.—Notas Bibliográficas.—Revista de Revistas.—Literatura.

**ZEITSCHRIFT FUER FRANZOESISCHE SPRACHE UND LITTERATUR.** BAND XVIII, HEFT 1-4. *Contents:* **Freymond, E.**, Beiträge zur Kenntnis der Altfranzösischen Artusromane in Prosa.—**Behrens, D.**, Mitteilungen aus Carl Ebenau's Tagebuch.—**Schneegans, Heinrich**, Geschichte der Grotesken Satire (Karl Groos).—**Voretzsch, Carl**, Die Französische Helden sage (Wolfgang Golther).—**Scholl, Sig-mund**, Die Vergleiche in Montchrestiens Tragödien (R. Mahrenholz).—**Rudershausen, A.**, Pretiose Charactere und Wendungen in Corneille's Tragödien (R. Mahrenholz).—**v. d. Osten, Jenny**, Luise Dorothee, Herzogin von Sachsen-Gotha, 1732-1767 (R. Mahren-

holtz).—**Schmidt, Karl**, Die Grinde des Bedeutungswandels (K. Morgenroth).—**Zatelli, Domenico**, La Deuxième Année de Grammaire (J. Ellinger).—**Ricken, Wilh.**, Neues Elementarbuch der Französischen Sprache für Gymnasien und Realgymnasien (E. von Sallwürk).—**Ohlert, Arnold**, Deutsch-Französisches Übungsbuch (Block).—**Wolter, E.**, Frankreich: Geschichte, Land und Leute (Block).—**Schild, Elemen-tarbuch der Französischen Sprache nach den Grundsätzen der Anschauungsmethode und unter Benutzung der Acht Höfzel'schen Wandbilder Verfasst** (K. Roeth).—**Rahn, H.**, Lesebuch für den Französischen Unterricht auf den Unteren und Mittleren Stufe Höherer Lehranstalten in Land, Art und Geschichte des Fremden Volkes (Felix Kalepky).—**Rossmann, Ph.**, Wie Lehrt Man in Frankreich die Deutsche Sprache?—**Bouschet, P.**, Le Cours de Vacances de Greifswald.—**Koschwitz, E.**, Ferienkurse in Greifswald 1895.—Novititenverzeichnis.—**Meyer-Luebke, Wilhelm**, Grammatik der Romanischen Sprachen (D. Behrens).—**Pipping, Hugo**, Die Lehre von den Vokalklängen (Ph. Wagner).—**Schulze, Alfr.**, Predigten des Heiligen Bernhard in Altfranzösischer Übertragung aus Einer Handschrift der Königl. Bibliothek zur Berlin (Karl Buscherbrück).—**Reissenberger, Karl**, Des Hundes Not (Carl Voretzsch).—**Benecke, Albert**, Französische Schul-Grammatik (J. Block).—**Stein, Lehrgang der Französischen Sprache im Anschluss an die Lehrpläne vom Jahre 1891** (K. Roeth).—**Kron, R.**, Guide Épistolaire (Th. de Beaux).—**Ploetz-Kares**, Schulgrammatik der Französischen Sprache in Kurzer Fassung (Jos. Aymeric).—**Dickmann, Otto E. A.**, Französische und Englische Schulbibliothek (G. Soldau).—**Quayzin, Henry**, Premières Lectures Dédiées aux Classes Moyennes des Écoles Supérieures de Jeunes Filles (F. Dörr).—**Zola, Emile**, Lourdes (E. Netto).—**Ohnet, Georges**, La Dame en Gris (E. Netto).—**Gyp**, Tante Joujou (R. Mahrenholz).—**Jacot, Auguste**, Vingt Ans Après (R. Mahrenholz).—**Koerting, G.**, Das Perfect im Romanischen.—**Weyhe, E.**, Boileaus Sechste Epistel in Freier Nachbildung.—**Andrae, A.**, Zum Volksliede.—Novititenverzeichnis.

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